

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 468.—Vol. 23.

Registered for transmission abroad.

FEBRUARY I, 1882.

Price 3d.; Post-free, 4d.

Annual Subscription, Postage-free, 4s.

## ORPHEUS MUSICAL SOCIETY.—

Second Season, 1881-82.

Conductor, Mr. F. A. W. DOCKER (Associate of the Royal Academy of Music).

Accompanist, Mr. E. G. CROAGER (R.A.M.).

The REHEARSALS of this Society are held every THURSDAY evening, at 6 o'clock, in St. Andrew's Schoolrooms, 71, Wells Street, Oxford Street, and will be continued up to the end of April. The following music is selected for practice:—

"Tu es petrus" (Chorus for five voices)... Mendelssohn.  
13th Psalm ... Liszt.  
91st Psalm ... Meyerbeer.

Melusina (a Cantata)... H. Hofmann.  
Ladies and Gentlemen wishing to join this Society are requested to send application to Mr. Docker, 115, Priory Road, West Hampstead. The subscription is Half a Guinea, and members are requested to provide themselves with all music for practice.

## THE TUFNELL PARK CHORAL SOCIETY.—

Conductor, Mr. W. HENRY THOMAS.—will give a PUBLIC CONCERT at the Athenæum, Camden Road, on THURSDAY Evening, January 2, 1882, at 8 o'clock. Doors open at 7.30. Tickets (Reserved and Numbered Seats) 4s.; Unreserved Seats, 2s. can be obtained at the Athenæum. Hofmann's Cantata, CINDERELLA, will be performed for the first time in England, and the first part of Haydn'satorio, THE CREATION. Artists: Miss Margaret Hoare, Miss Price, and Miss Philips. Mr. James Sauvage, Mr. A. Smith, Mr. Grylls, and Mr. Lewis Thomas.

Notice.—The Rehearsals of the Tuffnell Park Choral Society take place in the St. George's Church Room, Carleton Road, Tuffnell Park, on Tuesday Evenings, 8 o'clock until 9.45.

Subscription for the remainder of the Season, Members or Honorary subscribers, Half a Guinea. Honorary Subscribers will have two reserved Seats for the above Concert and four Tickets for the last Matinee Concert of the Season at Easter.

Ladies and Gentlemen desirous of becoming Members are requested to apply to the Conductor, Mr. W. Henry Thomas, 7, Lidlington Place, Barrington Square, N.W.

## MUSICAL UNION.—38th Season.—M. JULES

ASSERRE, Director and Proprietor, begs to inform his friends and subscribers that the SEVEN MATINEES will COMMENCE at St. James's Hall, on TUESDAY, April 18, to be continued at the following dates (TUESDAYS): May 9, 16; June 6, 13, 20, 27. Subscription for the series, £2 2s., received by Mr. Austin, St. James's Hall; Messrs. Chappell, 50, New Bond Street; or M. Lasserre, 124, New Bond Street.

## SATURDAY POPULAR ORGAN RECITALS,

at Bow and Bromley Institute, E., every SATURDAY, 8 p.m. Admission, Three-pence; Chairs, Sixpence.

## THE SCOTTISH SIMS REEVES, HAMILTON

CORBETT, in the Steinway Hall, Portman Square, commencing MONDAY, February 6, under the distinguished patronage of the Highland Society of London.

## LONDON CHURCH CHOIR ASSOCIATION.—

This Association offers the sum of TEN GUINEAS for a setting of the TE DEUM, to be sung at the Tenth Annual Festival, at St. Paul's Cathedral, in November next. Dr. Stainer and Dr. Bridge will act as umpires. Printed particulars may be had on application to Messrs. Novello, Ewer and Co., 1, Berners Street, W.

## COLLEGE OF ORGANISTS.—On TUESDAY,

February 7, at 8, W. A. BARRETT, Esq., Mus. Bac. F.C.O., will lecture on "Old English Country Songs," with musical illustrations. SPENCER CURWEN, Esq., will read a Paper on "Welsh Popular Music," on TUESDAY, March 7, at 8.

R. H. TURPIN, Hon. Sec.

35, Great Russell Street, Bloomsbury, W.C.

## ST. GEORGE, Hanover Square.—WANTED, for

the Choir of this Church, a SOPRANO (Lady) and TENOR. Powerful voices and fair reading indispensable. Stipend, £10. Duties: two services on Sunday, Good Friday, and Christmas Day, and one weekly practice. Apply, by letter, to W. Pinney, Mus. B., 70, Elgin Crescent, Notting Hill, W.

## FREE VACANCIES in a resident Country Choir

for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

## WANTED, a leading CHOIRBOY for All Saints',

Knightsbridge, S.W. Apply to Mr. F. W. Belchamber, 4, Grove Place, Brompton, S.W.

**CITY CHURCH CHOIR.**—There is a VACANCY for a CONTRALTO VOICE in the Choir of St. Alphage, London Wall. The duties comprise two services on Sunday and a rehearsal on Thursday evening. Service, full choral. Salary, £10 per annum. Candidates must be well up in Church music, and be able to read fairly at sight. Address, with testimonials or references, Organist, care of R. A. Knight and Co., 3, Abchurch Lane, E.C.

**CONTRALTO.**—REQUIRED for St. George-the-Martyr, Southwark, a Lady with a good voice and fair reader. Choral service. Small gratuity given. Apply to Organist, after Wednesday evening service.

## ALTO, TENOR and BOYS' VOICES WANTED.

Must be able to read Cathedral service. Apply at St. Mary-at-Hill Church, Eastcheap, on Sundays.

**TENOR WANTED** for All Saints' Church, S. Lambeth. £10 per annum. Address, Mr. W. H. Holmes, 42, Chantry Road, Stockwell, S.W.

## TENOR WANTED for the Choir of the Licensed

Victuallers' Asylum Chapel, Old Kent Road. Duties: Sunday morning and evening, with Wednesday evening rehearsals. Applicants should be equal to solo parts of anthems and services. Address, stating terms, The Rev. the Chaplain.

**BARITONE** of experience, who has just arrived in London, seeks an ENGAGEMENT in Choir or Chorus, and as occasional soloist. Sight reader. Address, Baritone, 100, Huddleston Road, N.

## BASS (not Baritone) WANTED, for surplined

choir in Kensington. First-rate reader indispensable. Thursday practice and two Sunday services. Salary, £10. Address, Organist, 163, Piccadilly, W.

## WANTED, a CHOIRMAN, who could occa-

sionally conduct at Rehearsals under the Choirmaster. True Bass voice. Good reader in Anglican music. Communicant, with clerical reference. Two services on Sundays and high days. Friday evening fixed rehearsal. Stipend, £15. Address, N. B. P., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

## AN ORGANIST WANTED for St. Mary's Church

(Iron), Stamford Brook, Hammersmith. Apply to Rev. W. E. Freeman Greene, 26, Linden Gardens, Bayswater.

## ORGANIST and CHOIRMASTER WANTED,

for the Mission Church of St. Stephen, Buckhurst Hill, Essex. Organ new; cost £200. Apply to the Rector.

## ORGANIST and CHOIRMASTER combined.—

WANTED, for the Church of the Annunciation, Chislehurst, the above. Must be resident, catholic, and a thorough musician. Organ of 21 stops. Psalms, Gregorian; choral celebrations, with occasional festival services. Salary, £100. Address, with references, Rev. H. Lloyd Russell, The Vicarage.

## ORGANIST and CHOIRMASTER WANTED,

for St. Paul's Church, Dorking, at the end of March. Plain service. Sundays and on Wednesday evenings. CC Organ, two manuals. Salary, £40 per annum. A gentleman who can reside in the neighbourhood preferred. Apply, by letter, to the Vicar, St. Paul's, Dorking.

## ORGANIST and ASSISTANT-CHOIRMASTER

WANTED for the Unitarian Congregation at Croydon. Salary, £30. Two services on Sunday, and Saturday evening practice. Church close by West Croydon Station. Apply by letter to F. Walters, The Waldrons, Croydon.

## LOUGHTON, Essex.—ORGANIST REQUIRED

for the Parish Church. Good organ. Surplined Choir. Three services every Sunday and one practice during week. Apply, stating salary required, to Rev. J. W. Maitland, Loughton Hall, Essex.

## WANTED, by the Director of the Sidcup Musical

Society, an ASSISTANT-ORGANIST. Must be thoroughly efficient, and able to accompany Choral (Gregorian) service. Commencing salary, £40. For duties, apply by letter, with references, to Mr. Butterworth, Bath Villa, Sidcup, Kent. Replies to suitable candidates only.

## SITUATION WANTED by BLIND MAN as

ORGANIST: just left Blind School, Birmingham. Perfectly trained, pupil of Strimpon. Can tune organ and piano. Address, E. H. W., Hanslope Park, Stony Stratford.

## PROFESSIONAL NOTICES.

**MRS. BELLAMY (Soprano).**

Oratorio and Ballad Concerts, 32, Hunter's Lane, Birmingham.

**MISS CARINA CLELLAND.**

All communications for Oratorios and Concerts can be addressed to her permanent address, 15, Athol Road, Manningham, Bradford.

**MISS MARIE COPE (Soprano).**

For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

**MISS EVA FARBSTEN (Soprano).**

Pupil of Signor Arditi, Conductor of Her Majesty's Opera. For Oratorios, Concerts, &amp;c., address, 20, Story Street, Hull; or, N. Vert, Esq., 50, New Bond Street, London, W.

**MISS HARDMAN (Soprano)**Is open to engagements for Oratorios, Concerts, &c.  
For terms and open dates, address, Bacup, Manchester.**MISS BESSIE HOLT, R.A.M. (Soprano).**

For Oratorios, Concerts, &amp;c., address, Rawtenstall, Manchester.

**MRS. T. HOOPER (Soprano).**Pupil of Theodore Distin, Esq., R.A.M.  
For Concerts, Lessons, &c., 116, Newington Butts, London, S.E.**MISS JULIA JONES (Soprano).**

For Oratorios, &amp;c., address, 1, Great Western Terrace, Cheltenham.

**MISS CLARA MARNI (Soprano).**

For Concerts, Oratorios, &amp;c., address, 32, Newington Green, N.

**MISS NELLY McEWEN (Soprano)**Is open to engagements for Oratorios, Concerts, &c., address,  
1, Cavendish Place, Cavendish Square, W.**MISS FANNIE SELLERS (Soprano).**

For Oratorios, Concerts, &amp;c., York Place, Knaresborough.

**MISS LAURA SMART (Soprano).**

For Oratorio, Concert, or Operatic Recital, &amp;c., address, 28, Church Street, Liverpool.

**MRS. ALFRED J. SUTTON (Soprano)**Is open to engagements for Concerts and Oratorios.  
54, Duchess Road, Edgbaston, Birmingham.**MRS. HORATIO TAYLOR (Soprano).**

References: T. Mee Pattison, Esq., Seaford, Liverpool; George Marsden, Esq., Mus. Bac, Cantab., Fallowfield, Manchester. For Oratorios and Concerts, address, 6, Southbank Road, Southport.

**MISS LOUISA BOWMONT**

(Principal Contralto of St. Peter's, Manchester).

For Concerts, Oratorios, &amp;c., address, 51, Mercer Street, Embden Street, Hulme, Manchester. Criticisms on application.

**MISS EDITH CLELLAND (Contralto).**

71, Hulton Street, Brooks' Bar, Manchester.

**MISS SARA CRAGG (Contralto).**

12, North Castle Street, Halifax.

**MRS. SAM'L. WORTON FIELDING (Contralto).**

For Concerts, Oratorios, &amp;c., 11, Pershore Road, Edgbaston, Birmingham, and 56, Hammersmith Road, London, W.

**MISS LEYLAND (Contralto).**

For Oratorios, Concerts, &amp;c., address, 6, Wilton Street, Oxford Road, Manchester.

**MISS LILY PARRATT (Contralto Vocalist).**

For Concerts, Oratorios, &amp;c., address, 224, Airedale View, Otley Road, Bradford.

**MISS JEANIE ROSSE (Contralto).**

Fairmead Lodge, Upper Holloway, N.

**MISS WOLSTENHOLME (Contralto).**

For Oratorios, Concerts, &amp;c., address, Radcliffe, Manchester.

**MISS FLORENCE WYDFORD (Contralto).**

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &amp;c., 95, St. Paul's Road, Lorrimer Square, S.E.

**MR. GEORGE BANKS (Tenor).****MR. JAMES B. SMITH (Bass).**

(Both late of St. Mary's Cathedral, Edinburgh.)

Address, The Cathedral, Peterborough.

**MR. VERNEY BINNS (Tenor).**

65, King Cross Street, Halifax.

**MR. ALFRED GREENWOOD (Tenor).**

For Oratorio or other engagements, address, 14, South Molton Street, Oxford Street, W.

**MR. EDWARD KEMP (Tenor)**

Requests communications respecting Oratorios and Concerts to be addressed, The Cathedral, Lichfield.

**MR. EDWIN LONGMORE (Solo Tenor).****MR. HENRY SUNMAN (Solo Bass).**  
For Oratorios, Concerts, &c., address, The Minster, Southwell.**MR. EDWIN T. MORGAN (Tenor).**

(Bristol Cathedral.)

For Oratorios, Concerts, &amp;c., address, The Cathedral.

The *Era* says: "Mr. Peach has a tenor voice of very pure quality."**MR. FRANK PEACH (Tenor).**

For Oratorios, Concerts, Church Solos, &amp;c., address, 58, Foulden Road, Stoke Newington, N.

"The enormous building (St. Paul's Cathedral) was crammed from end to end."

The *Morning Post* says: "The solo recitative, 'In splendour bright,' was admirably sung by Mr. Frank Peach."Favourable comments also appeared in the *Times*, *Daily News*, *Daily Chronicle*, *People*, *City Press*, *Citizen*, *South London Press*, &c.**MR. STEDMAN (Tenor).**

12, Berners Street, W.

**MR. HUBERT F. DELMA (Baritone).**

For Concerts, Lessons, &amp;c., address, Mr. Austin Sparks, 51, Elizabeth Street, Eaton Square, S.W.

**MR. J. F. NASH (Baritone).**

Address, Cathedral, Bristol. Quartet or complete Concert Parties.

**MR. W. H. BRERETON (Bass).**

8, Mecklenburgh Street, W.C.

**MR. SEYMOUR KELLY (Bass).**

For Oratorios, Concerts, &amp;c., address, The Cathedral, Chichester.

**MR. HOWARD LEES (Bass).**

For Oratorios, Ballad Concerts, &amp;c., Concert Parties arranged for, address, Delph, Manchester.

**MR. ADOLPHUS PHILLIPS (Basso).**

Address, Magdalen College Choir, Oxford.

**MR. J. BINGLEY SHAW (Bass).**

For Oratorios, Concerts, Banquets, &amp;c., address, 12, Berners Street, London, W., or The Minster, Southwell.

**MR. WM. THOMAS (Bass).**

For Oratorios, Concerts, &amp;c., address, The Cathedral, Bristol.

**SIGNOR ODOARDO BARRI (Tenor)** begs to announce that he is prepared to accept ENGAGEMENTS for Oratorio, Classical, Ballad, and other Concerts. He also gives lessons in Voice-Production and Italian Singing. New address, 60, Margaret Street, Cavendish Square, W.**MR. E. DUNKERTON (Tenor, Lincoln Cathedral)** engaged: Horncastle, Jan. 31; Hull, Feb. 6; Grimby, 12; Ilkerton, 20 ("Lord of the Isles"); Sheffield, 21 ("Magna Charta"); Stockport, March 15 ("Stabat Mater," "Hymn of Praise").**MR. EDWARD DALZELL (Tenor, Westminster Abbey)** is open to accept ENGAGEMENTS for Oratorio, Classical or Ballad Concerts, &c. Address, 2, Woodside Terrace, Mallinson Road, Wandsworth Common, S.W.**MR. J. T. HUTCHINSON (Baritone)** begs that all communications respecting Concerts or Pupils may be sent to his new address, 26, Brunswick Square, W.C.**MR. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall)** begs to announce that he is open to accept engagements for Oratorio, Classical, Operatic, or Ballad Concerts, &c. (New address) 21, Bonham Road, Brixton Rise, S.W.**AUGUSTE CARREE (Basso), of the Holborn Promenade Concerts**, has several dates still open. Terms moderate. Address, 3, Burton Crescent, W.C.**MR. W. H. HARPER (Pianist and Accompanist)**, 2, Bedford Villas West, Dartford, or care of Messrs. Brewer and Co., 38, Poultry, E.C.**THE HARP.**—Miss LOCKWOOD, Harpist to the Carl Rosa Company, will be happy to give LESSONS on the above instrument. Address, Her Majesty's Theatre.**VIOLIN.**—MISS ALICE IVIMY, Solo Violinist, is open to accept ENGAGEMENTS for Concerts in town or country. Press testimonials forwarded. Address, Sutton, Surrey.**MR. ALFRED FERDINAND RIPPON**, the celebrated Violinist, may be engaged for Concerts. Address, care of Novello, Ewer and Co., 1, Berners Street, London, W.**MR. ARTHUR DOREY (Organist of the Alexandra Palace)**. For Pupils, Engagements for Concerts, &c., 14, Huntley Street, Bedford Square, W.C.**LESSONS by CORRESPONDENCE.** E. W. TAYLOR, Mus. Bac., F.C.O., L.Mus. T.C.L., Stafford.**DR. BENTLEY (St. Ann's Street, Manchester)**. Lessons per post in Harmony, Counterpoint, Orchestration, Form, Acoustics, and Analysis; also Correction of Musical MSS.**MR. JOHN HILES, 51, Elsham Road, Kensington, W.** (Author of the "Catechism of Harmony, Thoroughbass, and Modulation," "Hiles's Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works) gives Lessons in HARMONY, COUNTERPOINT, &c., by post.

**DR. CORBETT** gives LESSONS through Post in Harmony, Counterpoint, &c., &c. Upwards of sixty pupils have passed musical examinations. Address, Bridgenorth, Salop.

**THE ORGANIST of RIPON CATHEDRAL** teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

**MR. CHARLES W. PEARCE**, Mus. Bac., Cantab. (1881), F.C.O., L. Mus. T.C.L., gives LESSONS per post in HARMONY, COUNTERPOINT, FORM, &c. 50, Blomfield Road, Maida Vale, W.

**MR. CLEVELAND WIGAN**, composer of "Sons of Vulcan," "Song for Mariners" (sung by Miss Mary Davies), &c., &c., undertakes the Revision of Amateur Compositions, Vocal and Instrumental. 69, Folkestone Road, Dover.

**DR. ALLISON** instructed by Post Candidates who passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOG. and MUS. BAC. (Oxford, Cambridge, and Dublin). Dr. Allison prepared Candidates who passed this year's (1882) Examination for *Licentiate of the Royal Academy of Music*, "Passed with Honours" Royal Academy of Music, Local Examinations F.C.O., and every other Musical Examination open to the public. Harmony, Acoustics, Form, Plan or Design, Counterpoint, Canon, Fugue, Analysis, Orchestration, and Revision of Compositions, by Post. Personal instruction in Singing, Organ and Pianoforte playing. CAMBRIDGE HOUSE, 68, NELSON STREET, MANCHESTER.

**PIANO, HARMONY.**—A Young Lady, pupil of Sir Julius Benedict, gives PIANOFORTE and HARMONY LESSONS. Harmony lessons by post. Address, Miss C., 15, Dover Street, Piccadilly.

**MR. MARK J. MONK**, Mus. Bac., Oxon., gives LESSONS by post in HARMONY, COUNTERPOINT, &c., and prepares Candidates for the University Examinations in Music. Address, Ashby-de-la-Zouch, Leicestershire.

**LITERARY EXAMINATION for MUSICAL DEGREES.**—A Cambridge Graduate and experienced tutor, who is also studying for degree of Mus. Bac., would prepare a Professor of Music for above, in return for advanced assistance in the musical portion of examination, and in Piano, Organ, and Violin. Highest references. University, 241, The Grove, Shepherd's Bush.

**EXTRACT from TESTIMONIALS to MR. R. MASON**, Gentleman of the Chapel Royal.  
"I can bear testimony to your excellent method of teaching, production of voice, and singing in general."—THURLEY BEALE.  
"I can with sincerity bear evidence to your qualifications as a teacher of vocal music."—LEWIS THOMAS.  
For terms, address, 68, Winchester Street, Piccadilly.

**MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL for GIRLS** (Limited), 6, Upper Baker Street, Regent's Park.—Head Music-Mistress, Miss Macrone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. Examinations for Scholarships will be held at Easter by Professor Macarren. The Music School reopened on Wednesday, January 18. F. J. HOLLAND, Chairman.

**LONDON ORGAN SCHOOL and COLLEGE of MUSIC** (established 1869), 3, Princes Street, Cavendish Square, W. Piano, singing, violin, flute, organ lessons, and practice, £2 2s. per course. Lessons day and evening. Prospectus for one stamp. SCOTSON CLARK, Mus. B., Principal.

**PRACTISING ROOMS.—AGATE and PRITCHARD**, 68, Gracechurch Street, E.C. Professors attend to give lessons on various instruments, also in Singing. An Elementary Class for the Violin.

**ORGAN LESSONS, or PRACTICE, 36, STRAND** (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C ORGANS (HILL and SON). PEDALLING specially taught. W. VERNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

**ORGAN PRACTICE.**—Three manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.  
Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

**ORGAN PRACTICE (Private)** on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes from the "Angel." Apply to Ewald and Co., 16, Argyll Street, Regent Circus, W.

**ORGAN STUDIO**, 58, Herne Hill Road, near Loughborough Junction, S.E. New Organ. Two manuals, concave pedals. Practice, per quarter, one Guinea. Lessons with practice, Two Guineas. J. Faux Boardman.

**ORGAN PRACTICE.**—At the South London Organ Studio. Three manuals and pedals. 343, Coldharbour Lane, Brixton. Close to Station.

**MUSICAL PROFESSION.**—To the CLERGY, &c.—Mr. W. de M. SERGISON, Organist of St. Peter's, Eaton Square, has a VACANCY for a Young Gentleman as ARTICLED PUPIL. The highest advantages for training as a Church musician. Apply to the Vestry, St. Peter's, Eaton Square, S.W.

**THE ORGANIST of St. Peter's, Eltham Road**, will shortly have a VACANCY for an ARTICLED PUPIL. One able to take a plain service preferred. Address, Mr. Horton Corbett, 1, Oxford Terrace, Burnt Ash Lane, Lee, Kent.

**MR. EDWIN EVANS** will shortly have a VACANCY for a RESIDENT PUPIL, to train for the profession. Organ (30 stops, 3 manuals) in the house. Large musical library, separate piano, and every facility for progress and experience. Large church organ. Apply, by letter, 16, Argyll Street, W.

**A PROFESSOR of MUSIC (Country)** has a VACANCY for a RESIDENT PUPIL. Organ, piano, and violin may be studied. Last pupil good appointment. Large house and garden, with every home comfort. Premium. Address, Signor V. de Monaco, 24, Scarsdale Villas, Kensington, W.

**A JUNIOR ARTICLED PUPIL REQUIRED** by a Mus. Bac. Excellent opportunity of acquiring a thorough knowledge of the profession. Further particulars upon application to N. Y. Z., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**AS ASSISTANT PUPIL** (near London).—Required for a Youth, who has been well trained from childhood, and is a brilliant pianist. Very good organist. Can take a plain service. One year's experience in teaching. A comfortable home indispensable, with small stipend, and finishing instructions. Address, Musica, Madame West, The Studio, Bexley Heath, Kent.

**THE following Artists** may be engaged for Oratorio, Ballad, and Miscellaneous Concerts, either as a quartet party, or separately, viz.:—

**MISS ANNIE SINCLAIR** (Soprano).  
Of the Royal Albert Hall and Exeter Hall Concerts.

**MISS EMILY DONES** (Contralto).  
Of the Royal Albert Hall Concerts.

**MR. ALFRED KENNINGHAM** (Tenor).  
Principal Tenor of St. Paul's Cathedral.

**MR. THOMAS KEMPTON** (Bass).  
Of the Bach Choir Concerts and St. Paul's Cathedral.

For terms, vacant dates, &c., &c., to Thomas Kempton, 6, Hallford Street, London, N., where all communications respecting Church Festivals, Masonic Banquets, &c., should be addressed.

**MR. and MADAME EDWYN FRITH'S** GRAND ORATORIO, OPERATIC, and BALLAD CONCERT ARTISTS and PARTIES (under Royal Patronage, 1880) for London or Provincial engagements. Terms very moderate, especially so for en route consecutive dates. Most important and complete prospectus for 1882 now ready. Upwards of 150 well-known artists to select from. Great success on January 21 at Birmingham, third visit since October. Engagements settled: Stroud, February 15; Six nights in Yorkshire, 20 to 25 (Northerners should write 111); Manchester, 25; Hereford, Ross, pending; Bermondsey, 28; Holloway, March 7; Tunbridge Wells to follow; Birmingham (Musical Association), 18; &c. Many other dates pending for all parts. Vacancies for Resident and few other Vocal Pupils. Terms moderate. All London artists should communicate provincial dates as booked; other dates might be opened en route. Mr. Frith is always open to hear musical talent in all branches. Address, Yealm House, Netherwood Road, Kensington, W.

**TO CONCERT PARTIES and SOLOISTS** (Instrumental) of repute. Tours and engagements for England or America arranged and conducted by J. W. R. Binns, 78, Reuben Street, Leeds.

**A CONCERT PARTY** (consisting of Mr. Joseph Maas, Mdle. Giulia Velmi, Miss De Foulque, Miss Helen D'Alton, Mr. H. T. Bywater, and Mr. Thurley Beale, Vocalists; Mr. D. French, Solo Harp; Herr Volkmer, Solo Piano) will commence a four weeks' tour on April 10. All communications to be sent to Mr. H. T. Bywater, The Retreat, Wolverhampton.

**TO CHORAL SOCIETIES and MANAGERS of CONCERTS.**—Mr. T. Harper's Concert Party for Oratorios, Ballad Concerts, &c. For vacant dates, 25, Brecknock Crescent, N.W.

**THE BRISTOL CATHEDRAL QUARTET.**—For Concerts, Banquets, &c., address, Mr. J. F. Nash, The Cathedral, Bristol.

**MR. JOSEF CANTOR'S CONCERT COMPANY** is now arranging dates for ensuing season. List embraces the principal artists in the North of England. Secretaries and Managers of Musical Societies, send for prospectus. Oratorio, Ballad Concert, or Operatic Recital. Artists may be engaged singly. Address, Church Street, Liverpool.

## TRINITY COLLEGE, LONDON.

### LOCAL EXAMINATIONS IN PRACTICAL MUSIC.

The Academical Board, in the year 1878, originated a System of Local Examinations in Instrumental and Vocal Music, and appointed a Visiting Examiner, on whose report Certificates (Honours or Pass) are granted to efficient Candidates.

Local Centres and Schools may be visited by the Examiner at any time, by special arrangement with the Academical Board. Application should be made through the Local Secretary for the District. The Subjects of Examination are as follows:—1. Pianoforte, Organ, or Harmonium Playing. 2. Pianoforte Duet Playing. 3. Solo Singing. 4. Performance on any Orchestral Instrument.

The Regulations, with the Official List of approved Pieces, may be had gratis of the Secretary, Trinity College, London, W.

### CLASSES AND LECTURES.

#### Half Term commences FEBRUARY 27.

Regulations and Forms of Application for the undermentioned Classes may be obtained of the Secretary, Trinity College, W.

HARMONY.—Gordon Saunders, Mus. D.; F. E. Gladstone, Mus. D.; Baron Bódog Orszay, Humphrey J. Stark, Mus. B.

COUNTERPOINT.—F. E. Gladstone, Mus. D.; H. J. Stark, Mus. B.

FORM AND ORCHESTRATION.—E. H. Turpin, L. Mus. T.C.L.

MUSICAL ACOUSTICS.—W. H. Stone, M.A., M.B., F.R.C.P.

PIANOFORTE.—Sir Julius Benedict, W. G. Cusins, Bradbury Turner, Mus. B., King Hall, Miss Alma Sanders, Mrs. Baskcomb, Fredk. G. Cole, L. Mus. T.C.L., G. E. Bambridge, Ridley Prentice.

ENSEMBLE PIANOFORTE CLASS.—Sir Julius Benedict.

ORGAN.—W. S. Hoyte, L. Mus. T.C.L.; W. Pinney, Mus. B.

HARMONIUM.—King Hall.

SOLO SINGING.—F. Schira, A. Visetti, J. C. Beuthin, J. H. Nappi, Wallace Wells, Miss Kate Steel.

VIOLIN.—J. T. Carrodus, L. Szczepankowski.

VIOLONCELLO.—E. Woolhouse. FLUTE.—John Radcliff. OBOE.—

A. J. B. Dubuque; W. M. Malsch. CLARINET.—H. Lazarus. HARP.—John Cheshire.

ORCHESTRAL SOCIETY.—George Mount. MUSICAL HISTORY.—

E. H. Turpin. ELEMENTS OF MUSIC AND SIGHT SINGING.—E. Bartlett Lane, L. Mus. T.C.L. CHORAL SOCIETY.—George Mount.

VOCAL AND AURAL PHYSIOLOGY.—Llewelyn Thomas, M.D., and Lennox Browne, F.R.C.S.

CHORAL SERVICE CLASS (FOR CLERGY).—Rev. the Warden, Mus. B.

\* Classes have also been established in General Subjects for the benefit of Students of the College.

TRINITY COLLEGE, MANDEVILLE PLACE, MANCHESTER SQUARE, W.

PRACTICE OF CONDUCTING.

Arrangements have been made with Mr. GEORGE MOUNT for forming a Class for the training of Conductors, including the practical control and management of an Orchestra and Chorus. Particulars may be obtained of the Secretary, Trinity College, London, W.

BY ORDER OF THE ACADEMICAL BOARD.

October 16, 1880.

Patent, No. 4219.

## NEUMEYER Quadruplex Pianos.

THE principle of our Double Overstring System in connection with the Iron framing is acknowledged by all. The best proof of superiority is the fact that even the largest manufacturers have tried to imitate our system.

Not for the simple love of cross-stringing, but to obtain an improved effect, we have tried divers experiments to improve a most important part—the notes in the middle of the instrument.

Every practical pianoforte-maker must see at a glance the advantages of our new and quite original system, and we think a non-professional will understand that the quality of tone is not only produced by the simple four times, or quadruple over-stringing, but that the effects result from *our* particular method of the over-stringing, as described in the following lines:—

The steel strings in the middle of the piano, which formerly did not quite produce the full sympathetic tone desirable for the unsurpassed power of the bass and of the excellent clear treble.

In the Quadruplex System the steel strings are much longer, which is one advantage, but the greater effect results from the laying of the above-mentioned steel strings much further apart at the lower ends, which necessitates a much longer bridge, and gives the desired effect to utilise the entire vibratory power of the sounding-board.

The space formerly occupied by the two-string copper wires, which were lying on the same bridge with the steel strings, is now taken by the steel strings alone. This, of course, necessitates a new bridge, and consequently a new crossing of the wires. The new bridge brings again a greater surface of the sounding-board in use, and therefore a still greater vibratory power is obtained.

In all other systems an inequality of tone and a special weakness in the tenor notes is very perceptible, but in the Quadruplex System of stringing a perfectly equal tone throughout the instrument is obtained, and that is the advantage we claim for our new construction above all others.

## THE MUSICAL TIMES

(PUBLISHED ON THE FIRST OF EVERY MONTH)

Price Threepence.

Annual subscription, including postage, 4s.

Subscriptions will also be received by all Book and Musicsellers (not including postage), 3s.

### SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines ... ..	0	3	0
Three Lines ... ..	0	3	0
For every additional Line ... ..	0	0	10
Half a Column ... ..	2	0	0
A Column ... ..	4	0	0
A Page ... ..	7	10	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with each Advertisement.

To insure insertion in their proper places, Advertisements should reach the Office not later than the 24th of each month. It cannot be guaranteed that those received after this date will appear among the classified announcements; they will, however, be inserted in the space allotted to Advertisements arriving late.

THE MADRIGAL SOCIETY offers Two Prizes, of Ten and Five Pounds respectively, for the best and second best APPROVED MADRIGALS in not less than four, nor more than six parts, the upper part or parts to be for one or two treble voices. The character of the composition to be after the manner of the Madrigal of the 17th century, by Hennes, Wilbye, Weelkes, Marenzio, and others, and to consist of independent part-writing in figure or imitation; therefore a mere part-song or melody harmonised will be inadmissible.

The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Freemasons' Tavern, Great Queen Street, London, on or before April 15, 1882, each composition having a device or motto affixed thereto, with the composer's name in a sealed envelope bearing a corresponding mark.

The award of the Judges will be made known at the last meeting of the Society for the current season, in June, 1882.

J. EDWARD STREET, Hon. Sec.

December 1, 1881.

Just published.

## ERIC THE DANE

A DRAMATIC CANTATA

THE LIBRETTO WRITTEN BY

ROBERT McLEAN

THE MUSIC COMPOSED BY

EDWARD HECHT.

Op. 22.

Dedicated to the Members of Mr. Charles Hallé's Choir in Manchester.

Price Three Shillings.

London: NOVELLO, EWER AND CO.

Just published.

## TE DEUM LAUDAMUS

FOR SOLO VOICES, CHORUS, AND ORCHESTRA

BY

W. G. CUSINS.

Inscribed to the Hon. and Very Rev. Gerald Wellesley, Dean of Windsor, &c., &c.

Price 1s. 6d.

London: NOVELLO, EWER AND CO.

REDUCED PRICE.

## DER RING DES NIBELUNGEN

## LETTERS FROM BAYREUTH

BY

JOSEPH BENNETT

Special Correspondent of the *Daily Telegraph*.

WITH AN APPENDIX.

Price 1s.

In addition to a notice of the performance at Bayreuth in 1876, this work contains a full description of the plot of Wagner's greatest Musik-Drama, a critical notice of the music, and a full discussion of the artistic principles involved.

London: NOVELLO, EWER AND CO.



# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1882.

### "BENVENUTO CELLINI."

THE circumstances connected with the composition of this opera, and with its production both in England and abroad, have so recently been stated in our columns that we may now devote all the space at command to a notice of the work itself.

That Berlioz was not fortunate in his librettists, MM. de Wailly and Auguste Barbier, may be said even without reference to the character of the drama with which they provided him. They pleased neither their first public nor their first critics. When "Benvenuto" was produced at the Grand-Opéra (September, 1838) the audience received some of the scenes with a storm of disapprobation; at certain of the incidents they laughed in derision, and generally took up such an attitude with reference to the literary part of the work that considerable excisions and alterations were made before a second performance could be attempted. The professional critics were scarcely less severe. One declared that "anything more puerile than the drama of 'Benvenuto Cellini' it is hardly possible to imagine," while a writer in *Galvani's Messenger* asserted that "had Mozart's *chef-d'œuvre*, the music of 'Don Juan,' been adapted to such a libretto, it would infallibly have been condemned." The English critics were of the same mind as their Parisian brethren when the work made its appearance at Covent Garden in 1853. The *Musical World*—a journal well disposed to Berlioz—pronounced the book "one of the silliest ever written," and the terse judgment of our contemporary was more or less warmly supported by the rest of the press. "The result," said a writer immediately after the events at the Grand-Opéra, "affords another illustration of a fact which composers seem determined never to admit—namely, that the only secure foundation for an opera is a good libretto." Berlioz, however, can hardly be blamed in the matter. He had not then discovered that he himself could write poetry—witness the book of "Les Troyens"—and he went to the best available men. M. Barbier enjoyed a reputation based upon poetical works of real power, while M. de Wailly's romance, "Angelica Kauffman," had given him an enviable literary name. Yet both failed. So true is it, in stage matters especially, that the best laid schemes "gang aft aglee."

The reader shall now judge the character of the plot and its incidents for himself.

The scene is laid in Rome, under the reign of Pope Clement VII., and the action takes place during the Carnival season. The sculptor, *Benvenuto Cellini*, being engaged upon a bronze statue of Perseus for his Holiness, comes into contact with *Balducci*, the Papal Treasurer, with whose daughter, *Teresa*, he falls in love, and finds his passion returned. His suit, however, is not favoured by *Balducci*. This is the situation at the rise of the curtain. The action begins with a stolen interview of the lovers, in which *Benvenuto* persuades *Teresa* to elope with him; and it is arranged that when both are participating in the Carnival revels on the morrow, they shall recognise each other's disguise and make off. Unfortunately, the plot is overheard by a rival, *Fieramosca*, who at once resolves to adopt *Benvenuto's* disguise, be first in the field, and appropriate the lady himself. *Balducci*, at this point, returns home. *Benvenuto* escapes unseen; but *Fieramosca* is not so lucky, and only just

saves himself from the summary vengeance of the enraged father's household and neighbours. Here ends the first act. The second act opens on a Carnival scene in the Plaza di Colonna. *Cellini*, and some of his pupils, are drinking at a wine-shop, and find the reckoning too heavy for them, when *Ascanio*, a favourite student, brings some money paid in advance for the statue by the Pope. The amount does not satisfy *Benvenuto*, and, to be revenged upon his Holiness's niggardly Treasurer, the sculptor proposes that one of the young men present shall simulate *Balducci* in a pantomime about to be played on the stage of one of the street theatres. Presently the Treasurer appears, accompanied by his daughter, and sees himself held up to the laughter of the crowd as King Midas, with very long ears. Irritated beyond endurance, *Balducci* attacks the performers, and at this moment of tumult, *Benvenuto* and *Fieramosca*, dressed precisely alike as monks, try to carry off *Teresa* each for himself. At once divining the trick on seeing his "double," *Benvenuto* draws his sword; but the rival runs away leaving a friend, *Pompeo*, to bear the brunt. *Pompeo* is quickly despatched, and then *Benvenuto* takes to flight, closely pursued by the mob, while *Ascanio* conducts *Teresa* to his master's foundry. Upon this exciting scene the curtain falls for the second time. The third act—now considerably changed from what it was at first—opens in the foundry, whither *Ascanio* brings *Teresa*. The lady is in despair, when *Benvenuto* enters, and relates the manner of his escape from the mob. All this time *Balducci* and *Fieramosca* are on his track. They appear and reproach him with his misdeeds. Soon, however, a greater man arrives on the scene. He is *Cardinal Salviati*, the Papal Minister, who hears with astonishment and indignation of the sculptor's offence. *Benvenuto* must answer to the law, and another artist must cast the statue. Against this decree, the sculptor protests; snatches a hammer, and is about to break the mould, when the *Cardinal* interferes, and gives *Benvenuto* an hour in which to complete his task on pain of death. The artist accepts; but then the workmen come protesting that they have no more metal to throw into the furnace. Intensely moved *Benvenuto* orders them to sacrifice castings already completed by throwing them into the flames. This done the liquid ore is released, and runs into the mould. Soon *Benvenuto* breaks the mould; the statue is seen in ravishing beauty, and the *Cardinal*, the artist, and all join in celebrating his genius. Then, upon a scene of general rejoicing, the curtain finally descends.

We must admit that this is not an heroic story nor one that accords with the bent of the composer's mind. Its incidents are often vulgar, its personages excite little or no sympathy, and its motives are anything but noble. It is usual, however, to judge opera libretti by the scope they give for musical effect rather than by their intrinsic merits; and the book of "Benvenuto" certainly presents opportunities enough to satisfy any musician willing to take such things as they come. It need hardly be pointed out that the business of the last scene is ludicrously unreal. Without expecting too much verisimilitude in opera, we may claim that a line must be drawn somewhere; and no reasonable line can include the act of a sculptor who breaks his mould directly after the molten metal has run into it. The scene, however, comes in a good place for our English public. It ends the opera, and will be played when the audience are rushing for carriages or, with an eye on the doorway, donning their outer garments.

No work by Berlioz in which an orchestra is employed can be analysed to any good purpose save

from the full score, so much does the character of his music depend upon the details of its instrumentation. Our present purpose, however, is not analysis. We seek merely to give a general idea of the various numbers, their sequence and relative importance. For this the ordinary pianoforte score sufficiently serves.

The overture is a distinct piece introduced by an Allegro deciso in G major (22 bars), after which comes a Larghetto in the same key, leading to the principal movement—a resumption of the Allegro deciso, now worked out in proper form. Berlioz soon asserts the independence and variety of his rhythms. The Larghetto—a stream of melody and rich harmonies—is not distinguished in this respect, it is true; but when the theme of the Allegro reappears, the master, as though in very wantonness, heralds it by two bars of syncopation. Observe the character of the theme itself:—



By way of contrast, the second subject, in the orthodox key, is more regularly constructed, but the movement as a whole illustrates the almost erratic spirit in which the composer exercised his powers. Its vigour is unflagging, and, at moments when its harmonies are of the hardest, its progress suggests that of some forest monster crashing a path for itself through all obstacles. The musical interest of the first dramatic number appears, at the outset, in the orchestra. *Balducci*, like *Dr. Bartolo*, orders his fair charge from the window, and grumbles at having to leave home, while a theme, introduced fugally, passes from instrument to instrument. To this number, however, belongs a short chorus of masks, which is very characteristic. Let the opening bars witness:—



We have next an air wherein, after receiving *Cellini's* billet, *Teresa* reasons that hot youth should not be guided in love matters by cold age. The Cavatina (Larghetto) opens very sedately, but contains an episode of striking contrast both as regards subject and treatment. Following the Cavatina comes an Allegro con fuoco, by way of cabaletta; and as the whole begins with a recitative, we have the conventional Italian scena in, at least, its essential form. The Allegro—a rondo in D major—is not specially distinctive, but may claim to be melodious, bright, and pleasing. The next number begins dra-

matic action in earnest. *Cellini* having found his way into *Balducci's* house, the lovers carry on a dialogue interspersed with snatches, for orchestra, of the chorus of masks. An Andante follows, carried on for some time in dialogue form. The theme is one of uncommon symmetry—



and, at the beginning of the *ensemble*, is treated as a canon on the octave, the voices being a single beat apart. No one can hear this movement without admiration. The duet continues with an Allegro, in which *Cellini* unfolds his plan, but soon gives place to a trio, as the listening *Fieramosca* comments upon what he hears. Marked by great vivacity and point, this movement is in the true spirit of comic opera, and might have been written by Auber. In admirable contrast comes an episode suggested by the maiden's qualms of conscience, and when these are removed the whole of the sparkling trio is repeated. Finally the episode also recurs, while *Fieramosca* pursues the original theme, the two thus moving together for some time in ingenious fashion, and with excellent dramatic effect. This trio, we may add, has always been accounted one of the very best numbers in the opera. The finale to Act I. is not greatly extended, but sufficiently bustling. Responding to the cries of *Teresa* and *Balducci*, the servants and neighbours gather together literally to put *Fieramosca* under the pump as a libertine; and he, frightened to death, compares himself to Orpheus pursued by the Bacchantes. The theme of the neighbours, taken up in succession by different groups, is capital:—



In the spirit of this extract the *ensemble* continues till *Fieramosca* escapes, and the curtain falls.

The second act opens with a romance for *Cellini*, in which he declares that his passion for artistic renown has yielded to the more tender passion of love. An andantino in B flat, the air is of quite regular construction, melodious and expressive, but presents nothing calling for particular notice. A short drinking chorus is sung by *Cellini's* pupils, and one calls for a song. Here the sculptor intervenes. He will have them sing of their noble art, and not of the joys of wine. The command is obeyed, and an extended chorus of elaborate design follows. Here is the leading theme, given out by *Bernardino*, a pupil, and all the first basses in unison:—



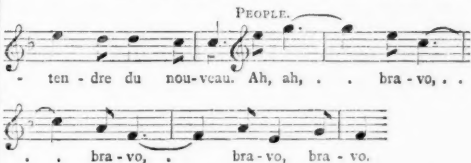
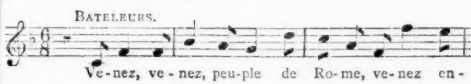
This subject is repeated in several ways, and, together with a refrain—



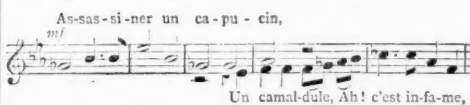
constitutes a kind of rallying point to which the music returns after divers more or less fanciful or eccentric excursions. The chorus, we should add, abounds in the *dan* of youth, and so far is a true students' outpouring. *Bernardino* now calls for more wine, but the landlord presents his bill and runs over the items in a spirit of rueful comedy which the music happily expresses. The *convives* protest with energy against his charges, but the question is how to pay them. "Wait for *Ascanio*" says *Cellini*, and *Ascanio* soon appears with a sum of money from the Papal treasury. The youth here sings a short air of no particular merit, in which he states he can hand over the cash only on condition that *Cellini* and his men swear to finish the statue of *Perseus* on the morrow. This condition having been fulfilled in a vigorous chorus, principally unison, the money changes hands. The scene in which *Cellini* proposes to burlesque *Balducci* now follows, and with a reference to the chorus in praise of their art, the party breaks up. We are next introduced to *Fieramosca* alone. He is preparing for his expedition, and sings an air expressive of his love for *Teresa*, after some vaunting to keep his courage up. This number is certainly a remarkable one, and well illustrates the master's characteristics as a dramatic composer. Greater disregard for musical form *per se* not even Wagner could show. Towards the close of the song *Fieramosca* makes passes with his sword as though encountering *Cellini*, and here we have some curious rhythmical devices:—



The Carnival scene now begins, heralded by a lively passage for orchestra. *Balducci* and *Teresa* appear, followed by *Cellini* and *Ascanio* dressed as monks, and a quartet commences, in which the soli themes just previously sung by the four characters are cleverly combined. Finally the people join, as they talk of the coming performance of "Il Re Midas." Then the *bateleurs* are heard inviting the people to see the show, and here again the master's rhythmic diversity stands him in good stead:—



In this spirit and in dialogue form the chorus runs on for some time. At last silence is proclaimed and the pantomime begins. With short ejaculations the people recognise the travesty of *Balducci*, and their comments, together with those of the outraged Treasurer, fill up the musical foreground so to speak. Presently the chatter of the women comes out from the more slow and stolid utterances of the men, and all are engrossed with the pantomime, when, at a particular part, *Balducci* can stand it no longer. He protests; the people mock, and, in the confusion, *Cellini* accosts *Teresa*. But so does *Fieramosca* also, dressed as a monk, and having with him a friend, *Pompeo*, in similar disguise. All this while the orchestra is running on in liveliest fashion, and so continues, as though derisively, when the business becomes more serious. *Cellini* and *Fieramosca* storm at each other; swords are drawn; *Fieramosca* runs away, and *Pompeo* is despatched by the enraged artist. The chorus of indignation which follows is striking. First come two contrasted themes—



repeated again and again in different keys. Next we have an ascending scale passage in unison, breaking into harmony on the summit:—



This is also repeated, while intense agitation occasionally finds expression in syncopated passages:—



After the progression just cited, one report of a cannon is heard from St. Angelo, and then another, which puts out all the lights. Terrible confusion ensues. The guards seek to retain their prisoner, *Cellini*, and his pupils to rescue him. Meanwhile a

massive chorus goes on, throughout which the subjoined unison theme plays a prominent part—

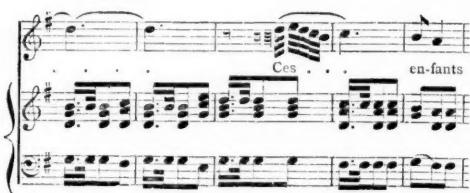


and in the end *Cellini* escapes, while *Ascanio* hurries off with *Teresa*. The whole of this finale is powerful; somewhat rough and coarse, perhaps, but instinct everywhere with dramatic spirit. In point of noise few things of the kind excel it.

The third act, which opens in the house of *Cellini*, adjoining his atelier, is introduced by a short orchestral movement founded on the theme (already quoted) of the pupils' chorus at the beginning of Act II. This leads into a chorus of workmen, who complain that while the master takes his pleasure they must labour. Though short, the chorus has a decided character, due in part to the frequent and long-continued repetition of a lugubrious figure—



which might well stand as the musical expression of a grumble. When the men have passed into the foundry, *Teresa* and *Ascanio* appear. The lady is almost in despair, but *Ascanio* affects gaiety as he retires to put off his monkish garb. Then the workmen are heard singing a wild and plaintive melody—



which *Bernardino*, who is busy in the room, connects with ill-fortune as one of evil omen. At the conclusion of the song, *Ascanio* re-enters, still assuming light-heartedness, and sings a gay air—



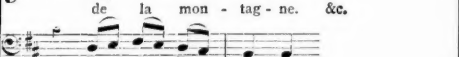
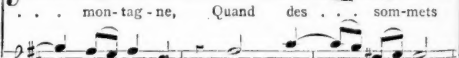
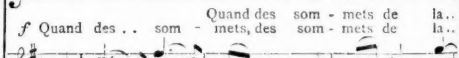
characterised by pretty melody and extremely simple treatment—coming, therefore, as a welcome relief after so much turmoil and complication. From the air he passes to a rehearsal of the scene whence he has just fled, counterfeiting the actors in it as he repeats their words. Finally he returns to the air and brings his most important musical contribution to a happy end. A short dialogue follows on the subject of *Cellini's* safety, soon interrupted by a chorus of passing monks, who, in bare fifths, intone a Litany to the Virgin as they wend their way to some function. This suggests a prayer to *Teresa* and *Ascanio*, and forthwith the pair add their special supplications to those of the religious outside:—



In this fashion the prayer is for some time prolonged, the sound of the monks' voices dying away in the distance. As it ends, *Cellini* appears, and is rapturously welcomed. We now learn the story of his escape in a *récit mesuré* (allegro), throughout the first part of which the movement of the orchestral basses is a special feature:—



*Ascanio* having departed to make arrangement for flight to Florence, the lovers sing a duet of a very melodious, but at the same time distinctive, character. Its opening bars are sufficiently representative—





and its form, we may add, is orthodox in all essential respects. Having found general acceptance as one of the most pleasing numbers in the work, the duet may look for a favourable reception amongst ourselves. *Fieramosca* and *Balducci* now discover *Cellini*, and we pass again into a region of strife. There is great energy in the onslaught of the old father—

*Allegro.*



who, heedless of his daughter's prayers, enjoins *Fieramosca* to take away his wife from *Cellini*. That not particularly brave man declines the task, awed by *Cellini's* threats. At this crisis the *Cardinal* enters to a solemn strain from the orchestra, and, continuing the strain, bestows his blessing upon the kneeling group. *Balducci* and *Fieramosca* lose not a moment in appealing for justice, the one following the other in canonic form:—

Justice, &c.



The *Cardinal* demands particulars, and again the father's voice, imitated by that of the rival, is heard. Ascend of attack and defence follows but the *Cardinal* thinks more of the statue than of justice, and when *Cellini* owns that it is not yet cast, his Eminence becomes really angry, declaring that the work shall be completed by another. On this *Cellini* waxes furious in his turn, and expresses himself in a passage of immense vigour, ending thus:—

*Allegro.*



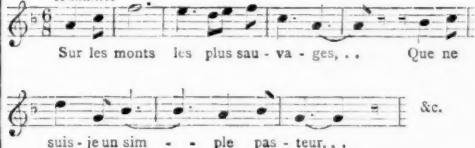
The *Cardinal* orders his arrest, but the sculptor, seizing a hammer, threatens to destroy the mould. A parley follows, and, after some dialogue in recitative, the *Cardinal* pronounces that if the statue be not completed in an hour *Cellini* shall suffer death. A short sestet of astonishment, pity, and entreaty then precedes the adjournment to the foundry of all save *Cellini* and his guards. Left thus to himself the sculptor muses upon his destiny, while the orchestral basses convey the gloomy colour of his thoughts:—

*Moderato, un poco lento.*



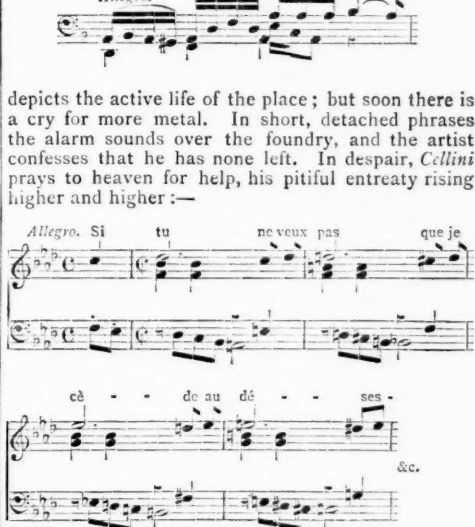
A short recitative then leads to an air in which he longs for the life of a simple shepherd on the mountains. Always happy with subjects of a pastoral character, *Berlioz* here is seen at his best. The accompaniments are delightfully characteristic, and the melody ranks among the best of the master's long-drawn tunes. Thus it begins:—

*Andante.*



The finale, at which we now arrive, takes place in the foundry. A bustling orchestral passage, the idea of which may be conveyed by quoting a single bar—

*Allegro.*



Then comes a happy thought, and he orders his assistants to sacrifice all his completed castings. This done, we have another orchestral interlude, at the close of which, with words of proud defiance,

Cellini breaks the mould whereinto the molten liquid has run—



and reveals the statue. Then comes a dialogue of forgiveness and reconciliation, and the Pupils' Chorus (already twice heard) brings the opera to a triumphant end.

To convey even an approximate idea of the harmonic structure of the music in "Benvenuto Cellini" would take up far more space than can be accorded here. Enough that it is in its way remarkable, full of hardihood, which sometimes results in hardness, and distinguished by a large measure of the independence asserted by Berlioz in every one of his important efforts. The fate of the work in England we cannot pretend to foretell. That the story will not operate much against it may, however, be affirmed; and as the stage is bustling throughout, as the musical and scenic effects are broad, and as the name of Berlioz is now a name of power, it is decidedly on the cards that the forthcoming production of "Benvenuto Cellini" at Her Majesty's Theatre will prove a success.

## THE MASTERSINGERS OF NUREMBERG

AN ANALYSIS OF RICHARD WAGNER'S OPERA

By F. CORDER.

(Continued from page 12.)

Hans Sachs, having beaten Eva out of the field with her own weapons, chuckles and retires into his house, but only to listen to the result of his artful manœuvre. For he has determined to help the lovers and at the same time defeat any rash folly of which they may be guilty. Magdalena wants Eva to come in, as it is now late and they have to decide what to do about Beckmesser, who intends to come in the night and serenade Miss Pogner with the prize-song by which he hopes to win her on the morrow. It is decided that Magdalena shall go to the window instead of Eva, who seems already to be contemplating an elopement. After impatient waiting, Walter rushes down the alley and the lovers meet again.

Here we might expect one of those love-scenes in which the composer shows himself at his greatest—but no! The dramatic situation will not properly admit of such a thing, and the musician in Wagner must always give way to the dramatist. After a few endearments, accompanied in a most wild and tumultuous fashion, the first phrase of our last quotation being the only recognisable theme flung up at intervals from the orchestral billows, Walter gets upon the subject of his wrongs, and utters a long tirade against his enemies the Masters. The music here is wild and furious, working chiefly the Marker motive (No. 13) and the phrase (No. 9a). At the climax, Walter is interrupted and startled by the approaching sound of the Night-Watchman's horn, and Eva makes him hide behind a tree till the danger is

over, she, meanwhile, retiring indoors. Here we have a theme which seems intended to represent our heroine, or else her projected elopement:—



Then the old Watchman crosses the stage, singing the old traditional song to the old traditional tune:—

Hark to what I say, good people;  
Strikes ten from every steeple,  
Put out your fire and eke your light  
That no one may take harm this night:  
Praise the Lord of Heaven!

A funny effect is here made by the song being in F, and the Watchman's horn in F sharp, causing horrible discord. The coast being clear Walter is enraptured by the reappearance of Eva, disguised in Magdalena's clothes. Here appear some more suggestions of the master-song which Walter composes later on; the idea of this being inspired by his love for Eva is very beautifully worked out. As the lovers prepare to fly, Sachs, who has kept on the watch, lets fall a stream of light across the street from his lamp, so that discovery is inevitable. They draw back into the shadow, uncertain what to do, when the tinkling of a lute is heard, suggesting to Sachs a still more ingenious mode of teasing, yet protecting the lovers, of revenging himself for Beckmesser's impertinence, and at the same time indulging his own love of a joke. Beckmesser comes and plants himself before Pogner's house to serenade Eva, thus effectually preventing the lovers from passing down the alley to escape, and Sachs turns his mischievousness to play against him. Just as the serenade is about to begin the cobbler strikes up a rough, not to say profane, ditty, hammering lustily on his last. This song is too long to quote with any effect, but it has a fine bold melody, of which the cobbler's motive forms the refrain. In spite of all Beckmesser's entreaties, Sachs insists upon singing three long verses, and is about to encore himself when the Marker contrives a parley. Before proceeding we should point out how in the third verse of this cobbler's song, where the sentiment becomes more poetic, the violoncello sustains a melody of a totally distinct character, which in the third act becomes the symbol of Hans Sachs's poetical nature. It runs thus:—



The lovers are hiding under the lime-tree in an agony of suspense, and Beckmesser is wanting to begin his song. Sachs refuses to leave off his job, not wishing any more abuse from the Marker for his delay in finishing the shoes, and he cannot work without singing. After long argument it is agreed that Beckmesser shall proceed with his serenade and Sachs shall mark the faults by strokes of his hammer:—

Beck. But you must agree to restrain your tool,  
And not strike when I am breaking no rule.  
Sachs. Though a cobbler, my power I'll not abuse,  
Though my fingers itch to complete those shoes,  
Beck. Your master's word?  
Sachs. If it is faultless, fair and smooth—  
Beck. Sachs. Then you must go unshod, forsooth!

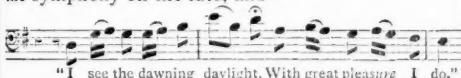
And under these ridiculous circumstances the song is sung, but to *Magdalena*, who appears at the window in *Eva's* dress. The above dispute has been held to an ingenious working-out of the cobbler-motive and the first bar of No. 9a. *Beckmesser's* serenade is a piece of farcical nonsense; the words are made to go as wrongly as possible to the music, and the tune, involving as far as possible nothing but the open notes of a guitar or lute, is preposterous: e.g.—

I see the dawning daylight,  
With great pleasure I do;  
For now my heart takes a tight  
Courage both fresh and new.  
I do not think of dying,  
Rather of trying  
A young maiden to win.  
Oh, wherefore doth the weather  
Then to-day so excel?  
I to all say together  
'Tis because a damsel  
By her beloved father,  
At his wish rather  
To be wed doth go in.  
The bold man who  
Would come and view  
May see the maiden there so true  
On whom my hopes I firmly glue;  
Therefore is the sky so bright blue  
As I said to begin.

The principal features of the music to this ridiculous effusion are—



the symphony on the lute, and—



"I see the dawning daylight, With great pleasure I do."

*Sachs* drives the wretched *Marker* frantic by his perpetual corrections and hammerings, winding up by copying his sneer to *Walter*: "Have you nearly finished? . . . I've finished with the shoes, that's all." He retires, shouting with laughter at the consciousness of having paid off old scores, while *Beckmesser* desperately hurries through the last verse of his unlucky serenade. But new misfortunes befall. *David* is awakened by the noise, and beholds a man serenading his *Magdalena*. He leaps out of the window, and attacks him. The neighbours are also roused by these unusual nocturnal sounds, and begin to collect at door and window. Excited by the fight, they gradually join in—Prentices, Journeymen, and the public at large, till the row becomes general. Women scream from the windows, and pour water on the heads of the combatants to separate them; the masters and old citizens come out and threaten them in vain. The subject of this *ensemble*, which is in about twenty-two separate vocal parts, is a theme made from phrases in the serenade, thus—



the upper part being the "street-riot" motive, which is worked fugally with the passages in thirds for a counter-subject. Simultaneously with this fugue the trombones play the serenade in its normal form. The uproar and confusion of this ingenious and original scene are beyond description; indeed, to shirk the almost insuperable task of teaching a chorus in more than twenty parts which is only chaos when sung, it is not uncommon in performance to let every one sing what and how he chooses, and this increases

the fun of the scene without hurting the effect, the orchestra having it all its own way. When the riot is at its height—cudgels flying, oaths and abuse resounding—*Walter* resolves to make a dash for it and escape with *Eva* in the confusion, but the watchful *Sachs* clears a path to them with his strap, and shouting, "Get in, Mistress *Lena*," hands the terrified girl to her father, who has appeared in his nightcap, sent in *Lena* (thinking her to be his daughter), and come out on the doorstep to look for the missing servant. *Sachs* then tears *David* from the wretched *Beckmesser*, whom he is still pounding, kicks him into the shop, and drags *Walter* in there with him, locking and bolting his door. At the same moment the sound of the *Watchman's* horn is heard; a panic seizes the crowd; they disperse with ludicrous rapidity, so that by the time the old man totters round the corner rubbing his eyes and staring about to find the cause of the noise, the stage is quite empty. As he discordantly sings—

Hark to what I say, good people:  
Eleven strikes from each steeple;  
Defend you all from spectre and sprite,  
Let no evil pow'r your souls alight.  
Praise the Lord of Heaven—

the murmur of the orchestra dies away, the "Eva" motive (No. 18) peacefully reappears, pervaded by little scraps of the serenade; and as the battered *Marker* limps home, avoiding the *Watchman*, and leaving the so lately crowded stage empty and silent, the curtain falls—a striking end to perhaps the most strikingly original and humorous scene in all opera.

The Prelude to the third act is one of those pieces of programme-music—tone-pictures, to use a rather affected expression—which Wagner alone of all composers knows how to write. Analysed, it is found to be a mere collection of scraps taken from various themes allotted to *Hans Sachs*. But who can analyse the gorgeous orchestral colouring, or the nameless charm which causes this formless *pot-pourri* to conjure up before our eyes the old cobbler-poet, seated in his chair in the morning sunlight, reading his big volume, while all around him is peace and holiday brightness? The groundwork of the movement is the "Hans Sachs" motive already quoted (Nos. 19a and 19b), the second half of which bears a short *fugato* leading to a beautiful choral, said to be by *Hans Sachs* himself. Half way through this we wander off into scraps of the cobbler's song, which have entirely lost their grotesque character, and become serious and poetic. The violins, with an imitation on a phrase which before had no importance—



rise higher and higher till they seem to vanish in the sky, when the choral is resumed below by the brass and finished, its close being interrupted by a return of the "Hans Sachs" motive fully harmonised in the strings, bringing the movement to an end in the following exquisitely beautiful manner:—





The close is, as usual, broken by the entry of another subject—the Prentices' music (No. 7), the curtain rising at the same time, and showing us the interior of *Hans Sachs's* house, with the cobbler seated, as above described, reading and dreaming. The timid and repentant *David*, in disgrace for his escapade of last night, strives in vain to propitiate his master, who hardly seems to hear or heed his words. The "Prentice" motive is almost the sole material of this rather unnecessary scene, which is probably only inserted to heighten the effect of *Hans Sachs's* magnificent monologue which follows. The old man ponders over the ease with which all the world can be led astray, and the passions of men roused and turned in any desired direction—witness last night's brawl. No. 19 forms the groundwork for most of this, but at the words—

Old ways and customs keeping,  
How peacefully I see  
My dear old Nürnberg sleeping  
In midst of Germany—

the "Nürnberg" motive (No. 16) appears, improved by the following added counterpoint as a middle part, which henceforth always accompanies it:—



As he goes on to recall all the circumstances of the riot, No. 16 grows strangely agitated, and finally melts into the music of the end of the last act:—

'Twas like some impish spell,  
Some glowworm could not find his mate;  
'Twas he stirred up this wrath and hate.  
The elder's charm—Midsummer Eve.

During these lines the "Eva" motive, high up on muted violins and harps, becomes a fairylike scherzo, giving tremendous force to the burst of full orchestra on the following line:—

But now, behold—Midsummer Day,  
when the "St. John's Day" figure appears as in *Pagner's* speech, and continues to the end of the soliloquy in fine combination with the Nuremberg theme.

*Walter* then enters, and in reply to his host's greeting and inquiry mentions that he has had a wondrous lovely dream. *Sachs* begs that he will

dictate it to him in the form of a song, but avoids giving his reasons. He defends the Masters against *Walter's* abuse, and explains their principles. The music of this scene is founded chiefly on the "Poet-Walter" theme (No. 2), and a new phrase derived from No. 19a:—



A beautiful melody (bearing, however, an unfortunate resemblance to the well-known second subject of Nicolai's Overture to "The Merry Wives of Windsor") pervades *Hans Sachs's* defence of the Mastersingers:—



*Walter* is at last persuaded to narrate his vision, which is certainly not more clear than the generality of dreams, being, in fact, a mere pile of poetic words to the effect that he thought himself in a lovely garden, where the tree of life, the muse of poetry, the tree of fame, and *Eva* all got mixed up. Poetically speaking this song is a decided failure, but the music is all aglow with melody. The opening phrase is—



to which follows an altered version of No. 2. There are two verses of this, and the third is on the love theme No. 4 (put in 3-4 time, of course), the whole forming a "bar" or "stave," according to the rules of the Mastersingers. *Sachs* makes *Walter* compose two such staves and wants a third, but *Walter* gets tired (like the audience) and refuses to go on. So the old man, leaving the paper on which he has taken down the song upon his table, takes his guest into the next room to put on his best clothes and prepare for the Festival; for he has a deep-laid plan which he keeps to himself. A very curious scene follows, apparently introduced merely to give time for *Sachs* to dress: *Beckmesser*, not yet recovered from his last night's adventure, comes down the street at back, and, seeing the workshop empty, comes in to rest and compose himself. He says not a word, but the orchestra follows the current of his thoughts in the most extraordinary fashion—his examination of his injuries, his reflections on his disgrace, the riot, *Sachs*, *Walter*, *Eva*—his tumultuous feelings bring all these before him in a chaotic flood, and however good or bad the actor may happen to be, it is impossible to mistake the meaning of the music during a scene of one hundred bars long. Casting his eyes around in search of *Sachs* (No. 19), they light on the paper containing *Walter's* song (No. 25), and a glance at this convinces him that *Sachs* has written it with a view to competing for *Eva's* hand himself, and this is the reason of last night's trick. As this light



breaks in on him *Sachs* re-enters and *Beckmesser* taxes him with his perfidy, in a very harsh and ugly scene of which the "Marker" (No. 13), "Cobbler" (No. 14), and "Riot" (No. 21) motives form the material with one new comical phrase added:—

No. 26.



*Sachs*, without denying the authorship of the poem, disclaims any intention of competing, and makes *Beckmesser* a present of the paper. This throws the Marker into an ecstasy of joy and gratitude, for his own song, having produced such dire results last night, must be abandoned, and he has no other. With a song by the great *Sachs*, who promises not to claim it as his own, he feels sure of the prize, and goes home in exuberant delight to commit it to memory. *Sachs* moralising over the deceit and bad-heartedness of *Beckmesser*, who to us certainly appears more of a fool than a rogue, is interrupted by a morning call from the fair *Eva*, in festal array. Something is wrong with her shoe, but she gives the most contradictory descriptions of what ails it. The "Eva" motive is here presented in a new and simpler guise:—

No. 18a.



*Sachs* removes one of her shoes and pretends to do something to it, leaving *Eva* unable to move, with her shoeless foot on a stool, when he hears her utter a cry of astonishment and delight: *Sir Walter* has appeared at the chamber-door in all his splendid knightly array:—

*Sachs*. Aha! 'tis here! now the reason I know.  
Child, you are right—'tis in the sole.  
One moment and I'll make it whole. . . .  
Hark ye, child! I've given it much thought  
How my work should to an end be brought.  
The best way's to join the contest for you;  
I might win some renown as a poet too.  
Come now, reply. You do not heed?  
Your head's full of some one else indeed!  
All right! You say: "Stick to your shoes!"  
Will some one give us a song to amuse?  
I heard to-day a lovely one:  
Let's see if the third verse can be done.

Whereupon *Walter* is inspired with his third verse, at the end of which *Sachs*, still hiding his intense emotion beneath a mask of humour, restores *Eva*'s shoe, asking her if it still pinches, with other quaint speeches. *Eva*, with an outburst of sincere feeling, blesses her old friend for his watchful kindness to her, and ends by assuring him that if she had any choice at all in the matter he should be her husband. To which *Sachs* replies dryly:—

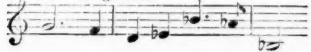
My child  
Sir Tristan I have read of—  
Isolde's story dark:  
Hans Sachs has prudent dread of  
The fate of poor King Mark.

And here, to our delight, we find the two most prominent themes from Wagner's opera on this subject presented to us:—

No. 27. "The Love-potion."

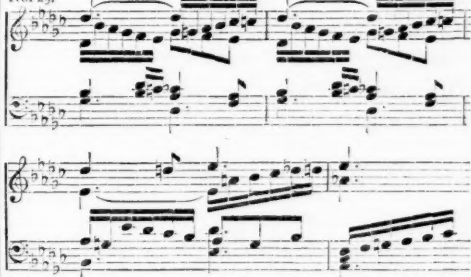


No. 28. "King Mark."



In a long and whimsical speech *Sachs* now declares that a new master-song has just been born, and that they must all solemnly christen it, for which purpose he calls in *Magdalena* and *David* as witnesses. The christening hymn, No. 6, is the most prominent feature here. *David* is released from his apprenticeship (by the old custom of a box on the ear) and made a journeyman, that he may be a legal witness, and *Eva* is requested to make the christening speech. Here we have Wagner's solitary specimen—and a very lovely one it is—of a set concerted piece; a quintet in which all the parts are of equal importance and interest. The opening phrases—

No. 29.



which suggest the main subject of the "Siegfried Idyl"—form the principal material, combined with the first bars of the phrases of *Walter's* prize-song, Nos. 4 and 25. This quintet forms a fitting climax and end to the scene; the curtain shrouds the stage during a change (indeed the last scene is often made into a fourth act), and the orchestra occupies itself with the "Nuremberg" motive, No. 16a, until a trumpet-call, much used during this last scene—

No. 30.



is heard behind, when a torrent of different themes sets in, with the March, No. 1, as a bass, and soon afterwards we are shown an open meadow by the River Pegnitz, where the Mastersingers' Festival is just commencing. Several of the trades guilds march on, singing characteristic choruses—the Cobblers with No. 14, the Tailors with a well-known phrase from Rossini's "Tancredi" (in allusion to the story of how a tailor saved a besieged city by dressing up as a goat and capering on the walls).

Then boats come up the river, bringing girls from different villages of the neighbourhood, the Prentices join them, and a charming dance takes place. This is an old-fashioned waltz written entirely in periods of seven bars:—

No. 31.



It is interrupted by the approach of the Mastersingers in procession with their banner and all their pomp to the strains of the Prelude Nos. 1 and 3. When all have entered and taken their places *Eva* is put in the seat of honour; and on the entry of *Sachs*, the darling of Nuremberg, the whole crowd bursts out into the exquisite choral which forms the Prelude

to Act 3. As the shouts and cries of "Hail, Hans Sachs!" die away, the orchestra softly takes up No. 19, and the old cobbler rises, with much emotion, to express his thanks, saying:—

Your hearts you ease—mine you oppress:  
I feel my own unworthiness—

and then proceeds to recapitulate the substance of *Pogner's* address in First Act, telling, what we have already heard several times, what they have met together to do. The music of the "competition" reappears, with the addition of the "Nuremberg" motive, and altogether this speech is superfluous. *Beckmesser*, taking *Sachs* aside, assures him that the new song will drive him mad: he cannot learn it and it will not fit his old tune. *Sachs* encourages him, and the Marker advances to his trial. Seeing his confusion and grotesque nervousness the people jeer him in an odd chorus to the phrase No. 36, while the Prentices are making a raised mound of turf to serve as a singer's seat. After much preparation he begins, but—whether from *Sachs's* bad writing or his own stupidity is not clear—he turns the words of the song into sheer nonsense. Thus what was in *Walter's* song—

Morning was gleaming with roseate light,  
The air was filled  
With scent distilled  
Where, beauty beaming  
Past all dreaming,  
A garden did invite  
My raptured sight—

becomes with *Beckmesser*—

Yawning and steaming with roseate light,  
My hair was filled  
With scent distilled,  
My boots were beaming  
With no meaning.  
A guard I did invite  
To strap me tight.

After three verses of this sort of thing the people from murmuring rise to peals of laughter and derision, driving the Marker into upbraiding *Sachs* for palming off upon him a piece of trash like this; and having thus diverted public attention to another quarter he escapes to hide his discomfiture. *Sachs*, in answer to the indignant queries of the Masters, simply declares that the song is far too beautiful to be his, and demands leave to prove it by calling a witness who alone can sing it correctly—showing himself its author. This is incredulously acceded to, and *Walter* steps forward; his gallant bearing creating at once a favourable impression. The Masters now smell a rat, but they consent to hear the young man, who now, instead of singing the song as it was in the previous scene, condenses it into one stave of three verses, each far more elaborate and artistic than the first version. The whole assembly is carried away by the originality and beauty of the song, and *Walter* is unanimously declared the winner of the prize, amid the acclamations of the multitude. They are about to invest him with the collar of masterhood, but he shrinks back, saying, as he embraces *Eva*:—

Not Master—nay,  
I'll find reward some other way.

At this scarcely courteous rebuff, the Masters and people naturally look blank, but *Sachs* gently reproves him:—

Disparage not the Masters' ways,  
But show respect to Art:  
All they can give of highest praise  
To you they here impart.  
Not through your ancestors and birth—  
Not by your weapons' strength and worth—  
But by a poet's brain,  
Which Mastership did gain,  
You have attained your present bliss.  
So think you thankfully on this:  
How can you e'er the Art despise  
Which can bestow so rare a prize?—

and then he proceeds to make a long speech to the effect that Germany can never fall so long as she

honours her Masters and her Art, concluding thus:—

So heed my words—  
Honour your German Masters,  
If you would stay disasters;  
For while they dwell in every heart,  
Though should depart  
The pride of holy Rome,  
Still thrives at home  
Our sacred German Art.

And as the people repeat these lines in chorus, shouting "Hail, Sachs! Hail, Nuremberg's darling, Sachs!" the curtain falls. The music of this scene, consisting entirely of old material—the Mastersingers' and Nuremberg themes—needs no further description.

It will be seen by this mere summary of the action and music that we have here a work of most uncommon calibre and scope. It taxes the resources of the largest opera-houses to their utmost, requiring a four or five-fold chorus, an unusual number of good singers for subordinate parts, an extensive stage, and an enormous orchestra. The music, as we have said before, is—both to the technical musician and the uncultured hearer—as fine as any other work of the master; it is in the poem that the weakness lies. Dialogue of the most prosaic, or at least unlyric, style is there to be found by the dozen pages at a time, and when the composer endeavours to soar—as in *Walter's* songs—his poetry is of anything but a high order. But this is only a fault which exists equally in the "Nibelung Ring," and goes a very small way towards weakening the gigantic power and grasp shown in every bar of music that Wagner writes. On the whole, this opera may rank as the composer's masterpiece, more popular than "Tristan," more practicable than the "Nibelungen" tetralogy, more beautiful than any.

## THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XI.—CHOPIN (continued from page 15).

IN 1827, Chopin left the Warsaw Lyceum, and his parents, acting on the advice of friends, resolved to let him follow the bent of his own musical inclinations. He was then eighteen years of age, and appears to have been a young man of considerable attractions, both in person and manner. Believing this, however, we need not accept, save with more than the proverbial grain of salt, George Sand's ecstatic word-portrait as we have it in her "Lucrezia Floriani." The illustrious novelist "gushed," as a matter of course, over the man who for some years was her hero, and her imagination ran riot when urged by devotion to make him, if possible, better than the angels:—

"He was delicate both in body and mind. Through the want of muscular development he retained a peculiar beauty, an exceptional physiognomy, which had, if we may venture so to speak, neither age nor sex. It was not the bold and masculine air of a descendant of a race of magnates who knew nothing but drinking, hunting, and making war; neither was it the effeminate loveliness of a cherub *couleur de rose*. It was more like the ideal creations with which the poetry of the Middle Ages adorned the Christian temples—a beautiful angel, with a form pure and slight as a young god of Olympus, with a face like that of a majestic woman filled with a divine sorrow, and, as the crown of all, an expression at the same time tender and severe, chaste and impassioned."

Of his manner we have a sketch from the same rapturous pen:—

"He was externally so affectionate, his education had been so finished, and he possessed so much natural grace, that he had the gift of pleasing even

where he was not personally known. His exceeding loveliness was immediately prepossessing; the delicacy of his constitution rendered him interesting in the eyes of women; the full yet graceful cultivation of his mind, the sweet and captivating originality of his conversation, gained for him the attention of the most enlightened men. Men less highly cultivated liked him for his exquisite courtesy of manner. They were so much the more pleased with this because, in their simplicity, they never imagined it was the graceful fulfilment of a duty into which no real sympathy entered."

If Madame Sand makes an angel of young Chopin, Liszt places him in a paradise. It is hard to say whether the novelist or the musician gushes the more copiously over their common friend. Chopin was naturally a favourite in the aristocratic salons of Warsaw, and upon this foundation Liszt builds an elaborate dream-structure:—

"In these meetings, which might almost be called assemblies of fairies, he may often have discovered, unveiled in the excitement of the dance, the secrets of enthusiastic and tender souls. He could easily read the hearts which were attracted to him by friendship and the grace of his youth, and thus was enabled early to learn of what a strange mixture of heaven and cream of roses, of gunpowder and tears of angels, the poetic ideal of his nation is formed. When his wandering fingers ran over the keys, suddenly touching some moving chords, he could see how the furtive tears coursed down the cheeks of the loving girl, or the young neglected wife; how they moistened the eyes of the young men, enamoured of and eager for glory. Can we not fancy some young beauty asking him to play a simple prelude, then, softened by the tones, leaning her rounded arms upon the instrument, to support her dreaming head, while she suffered the young artist to divine in the dewy glitter of her lustrous eyes the song sung by her youthful heart? Did not groups like sportive nymphs throng around him, and beg him for some waltz of giddy rapidity—smile upon him with such wildering joyousness, as to put him immediately in unison with the gay spirit of the dance? He saw there the chaste grace of his illustrious countrywomen displayed in the mazurka, and the memories of their witching fascination, their winning reserve, were never effaced from his soul."

Leaving this region of romance for the more sober domain of fact, Chopin is found, in 1828, travelling to Berlin under the care of Professor Jarocki, who had been invited by Humboldt to attend a congress of naturalists in the Prussian capital. This was the young man's first plunge into the outer world, and the prospect of it might have been expected to excite him. It would appear, however, that though he described himself as a lunatic, not knowing what he was about, he could express himself in a very calm, matter-of-fact way. Writing to a friend (September 9, 1828), he said:—

"I learn from a good authority in Berlin that I shall have an opportunity, through Lichtenstein, of becoming acquainted with all the best musicians in the Prussian capital, except Spontini, with whom he is not on good terms. . . . I only intend spending a fortnight with Jarocki, but this will give me an opportunity of, at any rate, hearing a good opera once, and so having an idea of a perfect performance, which is worth a good deal of trouble."

A week later Chopin was in Berlin, and writing to his "dearly beloved parents and sisters." No one can read this letter without being strongly reminded

of Mendelssohn's earlier epistles. It contains the same keen and humorous observation of men and things, is marked by the same affectionateness, the same vivacity, and the same subordination of all matters to the love of art. Some of his travelling companions the young man sketched in a few happy strokes:—

"Our travelling companions were a German lawyer, living at Posen, who tried to distinguish himself by making coarse jokes; and a very fat farmer with a smattering of politeness acquired by travelling. At the last stage before Frankfort-on-the-Oder a German Sappho entered the diligence and poured forth a torrent of ridiculous, egotistical complaints. Quite unwittingly, the good lady amused me immensely, for it was as good as a comedy, when she began to argue with the lawyer, who, instead of laughing at her, seriously controverted everything she said."

As for the assembled naturalists, Chopin first drew merciless caricatures of them, and then avoided their company, for reasons suggested, perhaps, by the following extract concerning "Professor Lehmann, a celebrated botanist from Hamburg":—

"I was astonished at the strength of his small fist; he broke with ease the large piece of white bread, to divide which I was fain to use both hands and knife. He leaned over the table to talk to Professor Jarocki, and in the excitement of the conversation, mistook his own plate and began to drum upon mine. A real *savant*, was he not? with a great, ungainly nose, too. All this time I was upon thorns, and as soon as he had finished with my plate, I wiped off the marks of his fingers with my *serviette* as fast as possible."

In another letter he gives us a glimpse of a great character, and shows something of the simplicity of a youth unacquainted with courts:—

"At the Singing Academy I observed the handsome Princess von Liegnitz talking to a man in a kind of livery, whose face I could not clearly see; I asked my neighbour if he were a Royal *vaut de chambre*, and received for a reply, 'Ay, that is his Excellency Baron von Humboldt.' You may imagine, my dear ones, how thankful I was that I had only uttered my question in a whisper; but I assure you that the chamberlain's uniform changes even the countenance, or I could not have failed to recognise the great traveller who has ascended the mighty Chimborazo."

One difference between the letters of the youthful Chopin and those of the youthful Mendelssohn—in most respects so much alike—is that the former touched but slightly upon musical matters from a critical point of view. Mendelssohn had a decided opinion, and expressed it about everything and everybody; whereas his Polish contemporary scarcely allows us to know what he thought. In the Berlin epistles he confesses that he was "quite carried away" by Handel's "St. Cecilia," which most nearly approached his ideal of sublime music. Against this one utterance must be placed his silence regarding "Fernand Cortez," "Il Matrimonio Segreto" and Onslow's "Der Hausirer," all of which he heard in the Prussian capital, and dismisses with the statement that he "greatly enjoyed" them. Here we encounter the first evidence of Chopin's modest spirit. He appears to have thought humbly of himself, and, with reference to a meeting of the Congress, says in the most natural way in the world, "Spontini, Zelter, and Felix Mendelssohn Bartholdy were also there; but I did not speak to any of them, as I did not think it proper to introduce myself."

\* "Life of Chopin," p. 152. † Karasowski, vol. i., p. 43.  
‡ Karasowski, vol. i., p. 45 *et seq.*

\* Karasowski, vol. i., p. 51.

The travellers returned via Posen, and on their way to that city stopped to change horses at the little town of Züllichau. In the inn Chopin found a grand piano and began playing upon it, to such purpose that not only his fellow-travellers but all the people of the house gathered delightedly round. At the height of their enjoyment, the driver shouted, "The horses are ready," only to be called a "confounded disturber" for his pains. Chopin's audience would not let him go. Said the landlord, "Stay and play, noble young artist; I will give you courier's horses if you will only remain a little longer;" and when, at last, the start had to take place he carried Chopin in triumph to the diligence, while his wife and daughters loaded him with wine and cakes. After a short stay in Posen, the travellers resumed their journey, reaching Warsaw on October 6.

Chopin's father, pleased with the effect of the Berlin experience upon his son, resolved that he should next visit Vienna, and in view thereof urged him to entertain the idea of giving a concert in the imperial city. The young man's modesty rejected the proposition, though doubtless his ambition was fired as it never had been before. "Here I have been leniently judged by kind-hearted patriots," were his words; "but what am I to expect in a city which can boast of having heard a Haydn, a Mozart, and a Beethoven?" We find the same spirit in his first letter from the Austrian capital. No sooner had he been heard in the Vienna salons than society discovered a new musical lion. Chopin was pelted with compliments and overwhelmed with offers of assistance to the end of a public hearing. He could not understand this:—

"Why, I do not know, but the people here are astonished at me, and I wonder at them for finding anything to wonder at in me. . . . The artists and lovers of music who know that I am here consider that Vienna would lose a great deal if I left without giving a concert. I do not know what to make of it all. . . . Haslinger thinks that the Viennese should hear me play my own compositions. Everybody protests that the newspapers will be sure to give me a flattering notice. Würfel is of opinion that, as my compositions are to appear now (Haslinger had undertaken to publish them), it would be advisable for me to give a concert, otherwise I should have to come again, but that the present would be the best time, as the Viennese are longing for something new. He calls it unpardonable in a young musician to neglect such an opportunity; I ought to appear in the twofold capacity of pianist and composer, and must not think too modestly of myself. . . . I do not yet know how it will be all arranged."

But he did know before sending off the letter, and added in a postscript, "I have made up my mind." Then, with a touch of pardonable vanity, "The journalists stare at me already, the members of the orchestra salute me quite obsequiously when I walk arm-in-arm with the director of the Italian Opera." Finally, he said, "I hope for God's gracious help. Do not be anxious, my dearest ones."

The concert took place at the Imperial Opera on Tuesday, August 11, 1829, Chopin playing his Variations on "La ci darem" (Op. 2), and improvising a fantasia. A great success rewarded the venture. The applause was hearty, and approval general, the severest criticism being that of an old lady, who remarked, "A pity the youth has so little presence." Many judges, however, insisted that the new comer did not make noise enough—which judges, let us add, should be living now for the full gratification of their taste. On this Chopin observes†:—

"There is an almost unanimous opinion that I play too softly, or rather, too delicately for the public here. That is to say, they are accustomed to the drum-beating of their own piano virtuosi. I am afraid the newspapers will say the same thing, especially as the daughter of one of the editors drums dreadfully; but never mind: if it is to be so, I would much rather they said I played too gently than too roughly."

By the way, Chopin appears to have stood in great dread of the newspapers. In one letter he wrote: "If the newspapers cut me up so much that I shall not venture before the world again, I have resolved to become a house-painter; that would be as easy as anything else, and I should, at any rate, still be an artist." The most important journal did not, as it proved, take notice of the concert, but Chopin found plenty of consolation in the marked success of a second appearance, at which the only dissatisfied people were the "out-and-out Germans." "I have on my side," said Chopin, "the learned and those with poetic temperaments;" so, putting one thing with another, the young man felt very happy, and out of himself to such an extent that he sealed one of his letters with a waiter's seal, inscribed "Madeira," mistaking it for his own. This mood was no doubt intensified when its subject read in the journal just mentioned (*Wiener Theater Zeitung*) a favourable opinion of his playing: "This is a young man who knows how to please by entirely original means. His style differs totally from that of the ordinary concert-giver. . . . Herr Chopin to-day again received the most unanimous applause."

From Vienna Chopin went to Prague, where he would not play in public for fear of the criticism which had assailed even Paganini. Thence he journeyed to Dresden, and wrote home, saying, "I am merry and well." In the Bohemian capital acquaintance was made with Pixis amongst others, and at Dresden he saw Charles Devrient in Goethe's "Faust," which he calls "a fearful but magnificent conception." Altogether this memorable tour had a happy effect. The young man was in good health; found that with every additional experience of artistic life his powers became stronger; and felt the elation of discovering that he had under-estimated his claim to the honours of a virtuoso and composer. In the early part of September he returned to Warsaw; but the Polish city, though it remained the home of his family, could no longer be a home for him. He had, in a sense, tasted the fruit of the tree of knowledge of good and evil, and was as the gods—no longer to be confined within limits that once bounded for him a sufficient world. Thus, he wrote to an intimate friend:—

"You will learn from me by-and-by what I think of doing this winter. In no case shall I remain in Warsaw. Where fate will lead me I do not yet know. Prince and Princess Radziwill have, in the most polite manner, invited me to Berlin, and offered me apartments in their palace, but of what use would that be? I have begun so much work that it would seem the wisest course to remain here. I have also promised to return to Vienna, and a Vienna paper openly declared that a sojourn in the imperial city would be very advantageous to me, and have the best influence on my career."

To crown all these developments the young man fell in love. In his "Life of Chopin," Liszt refers to an early affection and throws around it, after his manner, a good deal of romance and mystery.† He does not mention the lady's name, but states that "the tempest which in one of its sudden gusts tore

\* Karasowski, vol. i., p. 64.

† Ibid., vol. i., p. 70.

\* Karasowski, vol. i., p. 98.

† "Life of Chopin," p. 149 et seq.



Chopin from his native soil, like a bird, dreamy and abstracted, surprised by the storm upon the branches of a foreign tree, sundered the ties of this first love, and robbed the exile of a faithful and devoted wife, as well as disinherited him of a country." The young girl, we are told, was "sweet and beautiful," and after the separation "she lived on, calm but sad," remaining faithful to his memory, and devoting herself to his parents. She had painted his portrait, which the father of Chopin would never set aside for another and better. "We saw," continues Liszt, "the pale cheeks of this melancholy woman glow like alabaster when a light shines through its snow many years afterwards, when, in gazing upon this picture, she met the eyes of his father." As Liszt speaks here from personal knowledge, there must have been such a woman, but we do not recognise her at all in Constantia Gladkowska, the dramatic singer, with whom Chopin, at twenty, was beyond question enamoured. His love for Constantia seems to have been fervid. Thus, he writes:—

"I have already, to my misfortune perhaps, found my ideal, which I sincerely and loyally worship. Half a year has passed without exchanging a syllable with her of whom I dream every night. While thinking of this lovely being I composed the adagio in my new concerto (E minor, Op. 11), and, early this morning, the waltz which I send you. Notice the passage marked x: nobody knows of it but yourself."

He felt all a lover's longing for sympathy:—  
"Oh! how miserable it is to have no one to share your sorrows and joys, and when your heart is heavy to have no soul to whom you can pour out your woes! You know very well what I mean. How often do I communicate to my piano all that I would confide to you!"

Following this are, in various letters, several references to the young lady's doings on the Warsaw stage, and there is scarcely room for doubt that her fascinations kept Chopin at home longer than his ardent desire for fresh artistic laurels would otherwise have allowed. Meanwhile the father resolved that Frederic should make, next time, a longer stay abroad, and take a larger flight, and the son himself went on a visit to Prince Radziwill at his country seat. Here he found a charming Princess, "who knows quite well that the value of a man does not depend on his descent," and three daughters, "extremely amiable, musical, and kind-hearted." Moreover, he found an opera, written by the Prince, on the subject of "Faust," and, curiously enough, forecasting changes that have since become notorious:—

"He (the Prince) is a great admirer of Gluck. In the drama he only gives importance to music in so far as it depicts the situation or the feelings; therefore the overture has no conclusion, but leads directly to the introduction. The orchestra is always invisible, placed behind the stage, so as not to distract the attention by such externals as the conducting, the movements of the musicians, &c."

Having returned to Warsaw, Chopin gave two immensely successful concerts before setting out on his long journey, which sad event—for sad it was to him—took place on November 2, 1830. Having taken leave of his parents and sisters, he was accompanied by a circle of friends to the end of his first stage, where the final adieux were made, and a goblet filled with his native earth was presented to him with an appropriate exhortation. Then the two parties went their several ways, and one era in the life of Chopin closed.

The youth Chopin is presented to us by his one authoritative biographer, and by the evidence of his

letters, as a genuinely attractive character. In point of home-love he rivalled even Mendelssohn, who, like himself, was the pet of a fond mother and worshipping sisters. All within the domestic circle were his "dear ones," and, while the passages of affection in his communications bear no mark of mere effusiveness, they are strong enough to show that his mouth spoke out of what was emphatically the abundance of the heart. Modesty, as we have already indicated, was another conspicuous feature in Chopin's character—one, moreover, that never deserted him. There is not the smallest reason to suppose that his expressed surprise at the reception he met with in Vienna was assumed. His words of astonishment were written for eyes long accustomed to look him through and through, and even had this not been the case, the whole tenor of the young man's character, as far as revealed to us, must be accepted in proof of sincerity. But the most remarkable point is an utter absence of anything calculated to form the basis of a morbid and mystic nature. Save for a certain reserve, due to a shrinking from self-assertion, Chopin was very much like other amiable young fellows of his age. As we have seen, he loved a little fun, had a quick eye for humorous situations, and enjoyed the good animal spirits that accompany a healthy body. Some of Karasowski's observations on these generally misconceived points are worth quoting. With regard to Chopin's social qualities we read:—

"In a general way he was fond of pleasure, and delighted to share it with his parents, family, and friends. He never marred any one's enjoyment. If he were among company who wished to dance, he would sit down to the piano without being pressed, and play the most charming mazurkas and other dances. If a bad player were at the piano, he would politely and pleasantly put himself in his place."

On the score of health, Karasowski remarks, after quoting Liszt and Madame Sand:—

"Chopin neither looked like 'a beautiful angel,' 'a majestic woman filled with a divine sorrow,' nor 'a young god from Olympus'; just as little did he imagine daily 'that the hour of his death was near.' On the contrary, his cheerful letters, pervaded with the joy of youth, showed that Frederic had as good health as any other young man of his age. . . . It was not until ten years later that he was threatened with the illness brought on by the excitement of Parisian life. And if Frederic had been sickly, would his parents have permitted their only, tenderly loved son to travel abroad? Would they have consented to an absence of two years—which followed the earlier journeys—if the young artist had been troubled with a dangerous malady? Only in the last years of his life his physical strength was often greatly exhausted, in consequence of the rapid strides of the disease which caused his early death. Chopin's playmate and schoolfellow, Wilhelm von Kolberg, who is still living in Warsaw, affirms that till manhood, Chopin was only ill once and then from a cold. It is true that, after the manner of loving and womanly hearts, mother and sisters very much petted their dear Frederic. There was no lack of exhortations to 'wrap up carefully in cold, damp weather'; he laughed good-humouredly at the instructions, but followed them like an obedient son."

This surely disposes once for all of the fanciful structures erected upon the hypothesis of Chopin's abnormal youth.

An important reflection, looking back upon the Polish musician's early years, has to do with the

\* Karasowski, vol. i., p. 99.

\* Karasowski, vol. i., p. 91.

† Ibid., vol. i., p. 90.

spontaneous and individual character of his genius. Chopin could have heard but little music in Warsaw, during those troublous times, save such as Warsaw made for itself, and it is strange that hardly anything is said of him or by him as to the extent of his acquaintance with the works of other men. Mozart he loved and revered, yielding perhaps to an instinct of fellow-feeling; but whatever the degree of his knowledge of the masters, it is certain that it had no influence upon even his earliest works. In this Chopin differed from most other composers, the greatest of whom had a model before following the bent of his own fancy. The Polish composer's youthful compositions are indeed the most Chopinesque of all he did. They show a perfectly independent mind, and not only that, but a method of treating the pianoforte entirely distinct from any other. Hence the sensation made by them at the outset, and so vividly described by Schumann in the first of his "Davidbündler" papers:—

"With the words, 'Off with your hats, gentlemen—a genius!' Eusebius laid down a piece of music. We were not allowed to see the title-page. . . . But here it seemed as if eyes, strange to me, were glancing up at me—flower eyes, basilisk eyes, peacock's eyes, maiden's eyes; in many places it looked yet brighter—I thought I saw Mozart's 'La ci darem' wound through a hundred chords, Leporello seemed to wink at me, and Don Juan hurried past in his white mantle. . . . Florestan concluded by saying that he had never experienced feelings similar to those awakened by this finale, except in Switzerland. . . . 'Dear Florestan,' I answered, . . . 'as deeply as yourself I bend before Chopin's spontaneous genius, his lofty aim, his mastership.'"

Finally, on the subject of Chopin's youthful art, let us quote a passage from an essay on his works written many years ago, when the master was almost unknown here, by Mr. J. W. Davison:—

"Commonplace is instinctively avoided in all the works of Chopin—a stale cadence or a trite progression—a humdrum subject or a worn-out passage—a vulgar twist of the melody or a hackneyed sequence—a meagre harmony or an unskilful counterpoint—may in vain be looked for throughout the entire range of his compositions, the prevailing characteristics of which are a feeling as uncommon as beautiful; a treatment as original as felicitous; a melody and a harmony as new, fresh, vigorous, and striking as they are utterly unexpected and out of the original track. In taking up one of the works of Chopin you are entering, as it were, a fairland untrodden by human footsteps—a path hitherto unfrequented but by the great composer himself."

These words apply to the Warsaw compositions as much as to any other, and they help us to see how, from the first, Chopin lived, moved, and had his being in a world of his own.

(To be continued.)

## SCOTT AND PURCELL.

By JULIAN MARSHALL.

A LETTER of Sir Walter Scott has recently come to light which has a peculiar interest for those who revere the name of our great English composer. It is addressed to Mrs. Ellis, the wife of George Ellis, an eminent antiquary, with whom Scott had been brought into contact and correspondence while editing his "Border Minstrelsy." Many letters from Scott to Ellis are printed in Lockhart's "Life" of the poet. The present letter is dated Edinburgh,

December 16, 1806, and seems to have been written at a time when Mr. Ellis was recovering from an illness, and in answer to a letter from Mrs. Ellis which gave an account of her husband's progress towards health. Scott, in replying, wrote a chatty, agreeable epistle, touching on some topics of private, and some of public, interest; among these, Heber's disappointment "in the object of his ambition; but, as he had all Christ Church against him, it could not, I suppose, be well expected that he should succeed;" and again, "We have a report here that the Princess of Wales's affair will be brought on in Parliament. Good God! how thick her distresses have come upon her!"

Then comes the following passage: "You will be surprised, my dear Mrs. E., when I, of all the world, ask after a musical collection. But at present I am very curious to see the dedication of Henry Purcell's musical collection, entitled 'Orpheus Britannicus,' published by that great composer's widow about two years after his death, and dedicated to Lady Howard. If this old music-book happen to be in your collection, or in that of any of your friends, a copy of the dedication, which I take to be very short, would be a great favour to your friend. I cannot find the book in Edinburgh."

Scott suggests that his correspondent would "be surprised when he, of all the world, asked after a musical collection," because he was well known to be nearly devoid of musical taste. He says, in another letter, addressed to Clarke-Whitfield, of Cambridge, who had set some of his verses to music: "I am no musician. . . . I have a wretched ear myself. . . . This circumstance is the more provoking as I believe no man in Britain had more songs of all kinds by heart than I once could have mustered, . . . though I am not capable of whistling a tune myself."

It was, therefore, no matter of purely musical interest that could have led him to wish to see the dedication of the "Orpheus Britannicus." His object, however, is not far to seek.

In 1806 he was busy editing the works of Dryden. While so employed, he had his attention naturally directed to the dedication in question by a statement, made both by Burney and Hawkins, on which he remarks, in a note, as follows: "The 'Orpheus Britannicus' being inscribed by the widow to the Hon. Lady Howard, both Sir John Hawkins and Dr. Burney have been led into a mistake in supposing that the person so named was no other than Lady Elizabeth Dryden, our author's [Dryden's] wife. Mr. Malone has detected this error; and indeed the high compliments paid by the dedicator to Mr. Purcell's patroness as an exquisite musician, a person of extensive influence, and one whose munificence had covered the remains of Purcell with 'a fair monument,' are irreconcilable with the character, situation, and pecuniary circumstances of Lady Elizabeth Dryden. The Lady Howard of the dedication must unquestionably have been the wife of the Hon. Sir Robert Howard; whence it follows that the 'honourable gentleman who had the dearest and most deserved relation to her, and whose excellent compositions were the subject of Purcell's last and best performances in music,' was not our author, as has been erroneously supposed, but his brother-in-law, the said Sir Robert Howard, who continued to the last to be an occasional author, and to contribute songs to the dramatic performances of the day."

It is difficult to understand how Burney and Hawkins could have fallen into this blunder, but the fact that both of them did so is indisputable. In no circumstances could the Lady Elizabeth Dryden have been addressed as "The Honourable Lady Howard,"—least of all, after her marriage; and she

\* "Music and Musicians," vol. i., p. 4 et seq.

had been married since 1665. Sir Robert Howard had in 1692, when he can scarcely be supposed to have been much less than seventy years of age, married Mrs. Dives, who was one of the maids of honour to Queen Mary. He lived six years after this, and died on September 3, 1698, soon after the dedication to his wife of Purcell's "Orpheus."

The point is a small one, and has been passed over by the biographer of Purcell in "Grove's Dictionary," though that writer correctly ascribes the monument in Westminster Abbey to the liberality of Sir R. Howard's wife, the pupil of the deceased composer. But it has not been hitherto noticed that the only grounds, which Mr. Husk justly calls "insufficient," for the attribution of Purcell's epitaph to the pen of Dryden are to be found in the mistaken supposition that the "Orpheus Britannicus" was inscribed to Dryden's wife, and that the monumental tablet was erected by her pious care and munificence, whereas the honour of the one and all the credit of the other are due to the wife of Sir R. Howard.

There is yet another point which arises in reading this dedication, and is not so easily cleared up. It lies in the remark that the "excellent compositions" of Lady Howard's husband "were the subject of his [Purcell's] last and best performance in music." Now it is well known that the last song set by Henry Purcell, "it being in his sickness," was the beautiful "From rosie bow'rs," undoubtedly written by Tom D'Urfey, and sung in the third part of his comedy of "Don Quixote." It is not likely that Howard contributed songs to the plays of D'Urfey, who was himself quite capable of writing his own, such as they were; and this particular song is claimed by that eccentric poet. But it is, of course, very possible that Scott may have been right in saying that Howard "continued to the last to be an occasional author, and to contribute songs to the dramatic performances of the day," though he is not supported in that statement by the "Biographia Dramatica," nor by Langbaine, who names none of Howard's works with a later date than 1665. In that year he wrote the "Indian Queen," and Purcell composed music for that play in 1692, three years before his death.

It is perhaps to this composition that his widow alludes in her dedication; but it was very far from being his last "performance in music."

#### THE HYMN OF CHAUCER'S OXFORD CLERK, "ANGELUS AD VIRGINEM."

THE readers of Chaucer's "Canterbury Tales" will well remember his description of the poor Oxford scholar, Nicolas, and of his lodging, where—

... al above ther lay a gay sawtreye [Psaltrey]  
On which he made, a-nightes, melodye  
So sweteley, that al the chamber rang;  
And Angelus ad Virginem he sang,  
And, after that, he sang *The King's* note:  
Full often blissed was his mery throte.

The "Angelus ad Virginem" was one of the Anglo-Latin Hymns of the Annunciation, a copy of which has been recently found, with an English version underneath it, of a date about a hundred years before "The Canterbury Tales" were written. Chaucer died in 1400, and the date of the manuscript is from 1250 to 1260. It was unknown to Sir John Hawkins because, when he was writing his "History of Music," the manuscript was in the library of the Royal Society. It came from Norfolk, and was bequeathed to the Royal Society by one of the Norfolk branch of the Howards, together with many manuscripts and books on different branches of science. About the commencement of the present

century such of those manuscripts as were found to be useless in a library devoted to science were transferred by the Royal Society to the British Museum, and this manuscript was then classed with the Arundel Collection and numbered 248. It is described in the printed catalogue of that collection, but many of the articles included in it are of later date than the musical portion, which occupies only a few leaves. Since the manuscript was thrown open to the antiquarian readers in the British Museum, the hymn was perhaps first noted down and copied by Mr. Henry Bradshaw, F.S.A., Librarian of the University of Cambridge, for a collection which he then contemplated. This was about twelve years ago; but quite recently Mr. Coombes drew the attention of Mr. F. J. Furnivall, the Director of the Chaucer Society, and of several other literary antiquarian societies, to the hymn, and he had a photograph taken of the page, and kindly gave a copy to the writer of this notice. The music is written in timeless notes, but so exactly over the words, that there is no difficulty in barring the notes by the metre of the verse. This was the course universally adopted before music had notes of definite duration in proportion to others. We see the timebeaters represented on the paintings of ancient Egypt. The Greeks and Romans had their Corypheus, and as music had no time-marks, it could only be the metres of the verses that they were beating, or that of a well-known tune which had become familiar to the ears by a similar process. It is, therefore, thus presented to the reader.

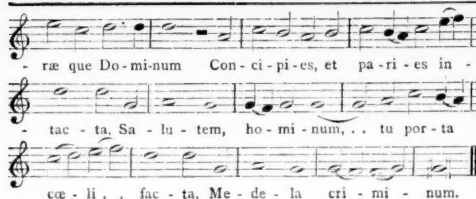
One peculiarity of the writing should be noted—that where the accent falls upon a long vowel, two notes are placed close together, as if the singer were to iterate the note. This manner of singing seems to have been the precursor of the comparatively modern *tremolo*, now so much employed by singers.

The manuscript is an important one in the history of music, because it was written within about twenty years of the Harleian manuscript which contains "Sumer is icumen in," and, like it, contains some pieces in two and in three parts. Having recently pointed out these to Mr. W. H. Cummings, he has kindly undertaken to score them in modern notes. The Latin words of the thirteenth century are by far more intelligible than the English, but, even these are occasionally difficult to read, on account of the excessive minuteness of the writing, and the abbreviations; as if parchment had been very scarce and difficult to procure.

There are five stanzas in the Latin and five in the English version, of which the latter, if not both, will be printed *literatim* by the Early English Text Society. It may therefore suffice here to publish the first stanza of the English text, somewhat modified to make it intelligible to modern readers:—

Gabriel fram [h]e'vene[s] king  
sent to the maid[en] swete,  
brou[gh]t [h]e hir blisful tiding,  
and faire he 'gan hir grete;  
Heil be thu, ful of grace ari[st]!  
for Godes sone this [h]e'vene light  
for mannes loven  
will man bicomen,  
and taken fles[h] of the maiden bri[gh]t,  
mank[ind] fre for to make  
of sinne and devil's mi[gh]t.

The musical notation consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a medieval style with square notes on a four-line staff. Below the first staff, the Latin text "An-ge-lus ad Vir-gi-nem, Sub-in-trans in con-cla-ve," is written. The second staff continues the melody, with the Latin text "Vir-gi-nis for-mi-di-nem De-mul-cens in-quit. A-ve." below it. The third staff concludes the melody, with the Latin text "A-ve, Re-gi-na vir-gi-num, Coe-li ter-" below it. The English text from the previous block is aligned with the corresponding Latin text.



### THE ROYAL COLLEGE OF MUSIC.

WE are given to understand that his Royal Highness the Prince of Wales intends, in the course of the month, to hold a meeting of representative persons from the counties and important towns of the kingdom, at which he will expound his scheme for a Royal College of Music, and will elicit the feeling of his audience on the subject, and their disposition to support it with the money necessary for carrying out the project. On this latter head, without being over-sanguine, we do not feel much anxiety. The Prince of Wales has shown, in the recent Paris Exhibition and elsewhere, so rare a union of practical ability, tact, and judgment, that there is probably no one in the country in whom greater confidence would be placed as leader of any scheme that he may bring forward. Add to this his unique position, and the immense force of British loyalty, and it may be taken for granted that when the Prince lays a well-considered scheme before such an assembly as that proposed to be called together, it will be adopted by them. Seeing that his Royal Highness is Chairman of the Commissioners for 1851, it is natural to suppose that the locality of the College will be on their land, and in connection more or less close with the Albert Hall. On this point, however, we know nothing, and are not anxious. We are content to leave the question of ways and means alone, in the belief that there will be no great difficulty in its solution. All we are anxious about is that an Institution shall be founded which shall act as the recognised and authorised focus for the various and widespread streams and currents of energy with which music is now inspiring the educated classes throughout the country. We want a place which shall put a thorough and systematic education in music within the reach of all who can show themselves worthy of it, and shall give that direction and assistance to individual and struggling talent that Universities, Colleges, Conservatoires, Instituts, Academies are recognised as affording in all civilised countries, and in all branches of learning. Such a College will have all the advantage which our existing Academies and Schools possess, and it will possess in addition the strength and power due to the prestige, the position, and the ample funds which no private concern, however good, can command. Its effect cannot fail to be highly beneficial. Look at the immense list of large works composed in England in the last fifty years—oratorios, cantatas, operas, symphonies, &c.—a few successful, a large number unsuccessful, but all, good and bad, testifying to a prodigious and unsuspected amount of ability and energy. Can any one doubt that if the authors of these works, instead of getting taught how they could and where they could, and struggling on, often in a very imperfect manner, had been able to profit by the systematic education and the thousand good influences, direct and indirect, of a central College, the result would not have been much better for themselves and the country? It is often said that the great creative geniuses are not produced by academies, and the answer is obvious and as trite as the question. The answer is that they are great

creative geniuses. But the fact that Burns and Byron, Beethoven and Rossini, Reynolds and Turner, were not taught in academies, but made their own way for themselves, must not blind us to the equally self-evident fact that the mass of their followers cannot make their own way, but want help, every help they can get. No one but a fanatic will deny that the Royal Academy, the Royal Society, the South Kensington Department of Science and Art, the Institut at Paris, &c., have done and are doing an immense service to the great army of workers in painting, science, and literature in our own and the continental countries. Why should not music in England receive similar assistance? The prospect should animate all lovers of the great art to which we so are devoted.

We entertain no fear that the new College will supersede or absorb existing institutions. There is room for all. Our musical academies and schools were never more prosperous or doing better work than they now are. It is their very activity, as a leading sign of the increased general interest in music, that supplies a strong argument for the foundation of a new institution on a wide and thoroughly national basis. We feel confident that the Prince of Wales may count on the hearty support of all the musicians of the metropolis, including those most actively engaged in instruction.

WHATEVER may be our own opinion upon the effect of Messrs. Moody and Sankey's mission to this country, and the eccentric doings of the band of fanatics known as the "Salvation Army," we should certainly not bring such matters before the readers of this journal were we not convinced that by pressing music into their service they are not only degrading the art, but doing their utmost to persuade the multitude into accepting their commonplace ditties in lieu of the pure and heavenly compositions of the great writers in sacred music. We have before alluded to this subject, and should not again do so were we not supported in our convictions by the Bishop of Manchester, who most emphatically assures us that he does not think the visit of Messrs. Moody and Sankey is likely to be attended by good results. When he reads, he says, of excited meetings "where people cried out in an hysterical way, and grovelled on the ground, shedding hatfuls of tears," he feared that the excitement would pass away almost as rapidly as it was produced. "Where," he asked, "were now the tens of thousands who six years ago rushed to hear the earnest American evangelists, Moody and Sankey, at Manchester?" But if the singing at these meetings is scarcely in accordance with the Bishop's idea of truly religious devotion, what would he say to the services of the "Salvation Army," where, as an eyewitness recently tells us, "an energetic individual announced a hymn, in singing which he took the lead with remarkable gusto, throwing out his arms, emphasising particular words by interspersing the verses with impromptu Te Deums and Hallelujahs." And then, he says, a "popular air" was occasionally started, the "changes being rung with various lively tunes." When we add that the preachings of the "Army" are enforced by the fantastic scrapings of the "Hallelujah Fiddler," the exciting nature of the proceedings may fairly be imagined. It is almost unnecessary to repeat our assertion that such music does harm to the advance of the higher forms of the art; and as we have the authority of the Bishop of Manchester for asserting that it also does harm to the higher forms of Christian worship, it would be difficult indeed to say what good can be effected by the presence of these evangelists in our midst.

THE  
in the  
advan  
fact is  
or pip  
listen  
to see  
interf  
other  
ments  
"assis  
progr  
compe  
the a  
appea  
conce  
insep  
by an  
thorou  
audien  
few w  
by the  
can co  
of the  
the au  
instru  
instru  
It wa  
much  
elegan  
reclin  
music  
obser  
music  
by sev  
they l  
tion.  
that h  
it wer  
reason

AL  
object  
that v  
matters  
reade  
suffici  
the qu  
respon  
howev  
becau  
appea  
the C  
altere  
and t  
tioned  
messa  
compe  
to be  
who h  
in the  
ing th  
not to  
and t  
earn  
know  
fectly  
prepa  
beside  
that a  
If he  
he sh  
nounc  
there  
positi



THE recent establishment of "Smoking Concerts" in the metropolis is scarcely so much a proof of the advance of smoking as of the advance of music. The fact is that many persons accustomed to enjoy a cigar or pipe in the evening, and also exceedingly fond of listening to the performance of good works, have begun to see that the gratification of the one desire need not interfere with the occasional gratification of the other, and the result is the growth of the entertainments at one of which a few evenings ago we "assisted." Of course with a full orchestra, and a programme containing some of the best of our standard compositions, not only the total absence of ladies, but the arrangement of tables intermingled with seats, appeared strange to one accustomed to attend evening concerts at St. James's Hall; but then the stiffness inseparable from fashionable assemblies was replaced by an air of luxurious enjoyment which appeared thoroughly in consonance with the feelings of the audience; and when the performance commenced the few who desired to converse were effectually hushed by the frowning looks of the musical majority. We can confidently affirm that the characteristic feature of the concert was faithfully preserved, for not only the audience smoked, but the Conductor, the stringed instrument players, and the performers upon wind instruments too, whenever they could get a chance. It was remarked by many that Beethoven sounded much better when, instead of sitting between two elegantly dressed ladies in a sofa stall, you could recline at your ease, and combine the aroma of the music with the fragrance of the weed. Upon this observation we make no comment. At all events the music was excellently played and heartily appreciated by several who would not have heard a note of it had they been debarred from their usual evening relaxation. It is true that we heard one dissenter observe that he should enjoy a Smoking Concert very much if it were not for the smoking; but then why, it may be reasonably asked, had he come there?

ALTHOUGH our opinion is often asked with the object of settling local musical disputes, it is seldom that we comply with the request, partly because the matter can scarcely be of interest to our general readers, and partly because we can rarely be placed sufficiently in possession of the facts on both sides of the question to give a conscientious verdict. A correspondence lately forwarded to us for comment, however, makes us deviate from our usual course, because the subject seems of public importance. It appears that at a concert at Aberdeen Herr Reiter, the Conductor, in a part-song by Professor Macfarren, altered some notes which he considered to be "harsh"; and that a critic in the *Aberdeen Journal*, who mentioned this fact, had been so annoyed by "verbal messages" respecting his notice, that he wrote to the composer, who of course declared the printed copy to be correct, and thus tacitly reproved the Conductor who had tampered with it. Then came a paper war in the *Aberdeen Journal*, many correspondents declaring that it was Herr Reiter's place to conduct, and not to criticise, the compositions under his direction; and that Professor Macfarren's ripened talent had earned for himself a place too high for his technical knowledge to be called into question. Now we perfectly know the harmony in dispute, and should be prepared, if necessary, to defend it. But this is beside the question: as a matter of principle, we deny that a Conductor has any right to alter a composition. If he does not like it, or his choir cannot sing it, he should not select it for performance. In pronouncing judgment upon the merits of this controversy, therefore, we have nothing to do with the artistic positions of either the composer or the Conductor.

Professor Macfarren has written certain notes, and Herr Reiter can only be justly blamed if his choir sings them incorrectly.

IN the course of our remarks upon the decay of Italian Opera we have often called attention to the fact of so few of our most eminent lyrical vocalists being Italians. We are indebted, however, to our contemporary the *Standard* for furnishing us with a list of those who, although appearing during the fashionable season at our two Italian Opera houses, are really natives of almost every musical country except Italy. Madame Patti is an American, of Spanish extraction; Madame Albani is a Canadian; Madame Sembrich is a Pole; Madame Fürsch-Madier is a German; Madame Valleria, American; Madame Trebelli and Mdle. De Reszké, French; Señor Gayarré, Spanish; Signor Mierzwinski, a Pole; Herr Labatt, German; MM. Faure, Maurel, Verguet, Nicolini, Soula Croix, and Lasalle, French. Granting, then, that when purely Italian operas are given, those to whom the language is foreign, although able to sing the notes, must pronounce the words imperfectly, what possible reason can there be, when so many nationalities are represented in a lyrical company, for translating every opera into Italian? With a number of German vocalists accustomed to sing the music in the language to which it was composed, why should not a German Opera be performed in German? With French artists imbued with the characteristics of the school, why not play a French Opera in French? Surely those who were not born in Germany or France could quite as easily study the language of those countries as that of Italy. It is true that these questions are now practically answered by the visit of a German company to England, and this may very probably be followed by a company from France; but in the interest of the lessees to whom the lyrical drama in this country has been so long intrusted, we should have been glad if they could have foreseen and prepared for this decline in the taste for Italian Opera before it was too late.

THE vagaries of German taste are sometimes astonishing. On the 17th ult. there appeared in the programme of the sixth Euterpe Concert at Leipzig a "Prelude and Fugue by J. S. Bach, set for orchestra, with a Choral, by Abert." It will hardly be believed that this consisted of, first, the Prelude to the great C sharp minor Fugue in the first part of the "Wohltemperirte Clavier"; secondly, a brand-new choral played exclusively by wind instruments of the brazen class, with an intolerable noise of trombones; and, thirdly, the famous Organ Fugue in G minor, the "Giant," so well known to all organists, in the midst of which reappeared the new-fangled Choral, blared forth by the aforesaid trombones so as entirely to ruin the effect of the incomparable Fugue. Two questions are suggested by this ill-favoured production, neither of them complimentary to the Leipzig public. On the one hand, is it necessary to dress up the works of Bach, and blend a pathetic piano-prelude with a jocund organ-fugue, in order to commend them to the taste of the day? Or can the concert-managers rely on so complete an ignorance of the great Leipzig master, that they can play their "fantastic tricks" without risk of exposure, and careless of making "the angels weep"? It was far otherwise a generation ago, when Mendelssohn and Schumann swayed the musical sceptre there.

IN our "Foreign Notes" this month mention is made of a new Oratorio by Joachim Raff, recently performed at Weimar, called "Weltende—Gericht—Neue Welt," or "End of the World—Judgment—

New World." In *The Times* of the 24th ult., under the heading of "Miscellaneous Foreign News," it is stated that a new Oratorio has been produced at Weimar "by Joachim Kappf, entitled *Weltende Gericht, Neue Welt* (*The Last Judgment and Paradise*)." For the information of our readers, who might imagine that these are two distinct works by different composers, we may mention that the quotation from our contemporary is a free rendering of the fact alluded to by ourselves.

#### HER MAJESTY'S THEATRE.

MR. CARL ROSA commenced his season of operatic performances in English on the 14th ult., before an overflowing audience. Wagner's "*Lohengrin*," although no novelty in the *répertoire* of this company, was well chosen to inaugurate the season, for not only are all the parts admirably fitted for the artists engaged at this establishment, but it has been so carefully prepared as to make the performance one of unusual excellence, even to those accustomed to hear the greatest vocalists in one or two of the principal characters. Miss Julia Gaylord's *Elsa* has lost none of its charm histrionically, but her voice shows signs of wear; and, much as we should miss her from the cast of the operas with which she has been so long associated, occasional rest should be absolutely insisted upon by all interested in her career. Herr Schott has to struggle against his foreign accent, and is scarcely perhaps the ideal *Lohengrin* that *Elsa* might be presumed to see in her vision; but he sings well, especially in the declamatory parts, and has evidently much improved since he last appeared here. The *Ortrud* and *Tetramund* of Miss Josephine Yorke and Mr. Ludwig deserve special commendation; and Mr. Henry Pope as *King Henry*, and Mr. Leslie Crotty in the difficult, but somewhat thankless, part of the *Herald*, were thoroughly satisfactory. The orchestra was excellent, but the choir scarcely realised the dramatic effect of the important choruses with which the opera abounds, and in many parts the intonation was faulty. The "*Flying Dutchman*," played on the second night of the season, gave Madame Alwina Valleria an opportunity of proving, as the heroine, the possession of more real dramatic power than many, perhaps, may have credited her with; and her singing—especially in her great duet on first meeting with the *Dutchman*—created an effect as enthusiastic as it was thoroughly merited. Both as a singer and an actor Mr. Ludwig achieved a perfect triumph in the part of the *Dutchman*, his first scene indeed eliciting a storm of approbation which could scarcely be controlled; and in the duet already alluded to he exercised as potent a spell over the audience as over the woman who devotes her life to his service. Miss Josephine Yorke, in the comparatively small part of *Mary*, was everything that could be desired; and the same praise may be awarded to the *Eric* of Mr. F. C. Packard, the *Steersman* of Mr. J. W. Turner, and the *Daland* of Mr. H. D'Egville. The opera was mounted with the minutest care, the ship indeed being a marvel of mechanical skill; and the whole stage arrangement, as well as the scenery, evidencing a laudable desire on the part of the management to give a perfect realisation of the Wagnerian theories respecting the lyrical drama. The choruses were on the whole well rendered; and Signor Randegger, who conducted both the Operas under notice, showed unflinching skill and judgment in the discharge of his arduous duties. Wallace's "*Maritana*," Ambroise Thomas's "*Mignon*," and Balfe's "*Bohemian Girl*," have also been performed with much success. As *Frederic*, in "*Mignon*," Miss La Rue strengthened materially the favourable impression created a few nights previously on her *début* in the small part of *Lazarillo* in "*Maritana*"; and we must also chronicle the warm reception accorded to Mr. Barton McGuckin, who made his first appearance on the stage in the character of *Wilhelm Meister*, in "*Mignon*," and, in addition to his well-known qualifications as a vocalist, displayed powers as an actor which will doubtless ripen by experience. A repetition of the "*Bohemian Girl*," on the 25th ult., introduced Mr. B. Davies in the part of *Thaddeus*. He has an excellent voice,

and was warmly and most deservedly applauded in his principal songs. His method of vocalisation is extremely good, and he displays an aptitude for stage business which warrants us in believing that he will prove a valuable acquisition to the company. It must be mentioned that Mr. Pew has occasionally replaced Signor Randegger as Conductor with much success. Balfe's Opera "*The Painter of Antwerp*" was announced for production too late for notice in our present number.

#### MONDAY POPULAR CONCERTS.

No time has been lost in recommencing for the new year these truly popular Concerts, the first of which took place on the 2nd ult., when Mdle. Marie Krebs made her first appearance this season at the pianoforte. Mdle. Krebs having periodically appeared before the English public ever since she was a mere child, her reception on this occasion was, as usual, of that warm and cordial description which we reserve for tried and valued friends; and, albeit no very perceptible progress may be traced of late years in the lady's artistic development, her graceful and brilliant execution will always ensure her the continuance of the popularity she has earned. The Concert opened with Beethoven's Quartet in A major, Op. 18, No. 5, an old favourite at this institution, and capitably rendered by MM. Holländer, Ries, Zerbini, and Piatti. The same composer's Sonata in E flat, Op. 31, No. 3, was the much-applauded solo performance by the pianist of the evening, who also, later in the programme, played, in conjunction with Signor Piatti, Chopin's Polonaise Brillante in C major, Op. 3, for pianoforte and violoncello; a not very remarkable production of one of the most remarkable composers of modern days. The Pianoforte Quintet in C minor, Op. 44, by the late Hermann Goetz, was likewise included in the evening's proceedings, and received a very fine interpretation at the hands of Mdle. Krebs, MM. Holländer, Zerbini, Piatti, and White (who had replaced Mr. Reynolds at the contrabass). We have before had occasion to speak of this interesting and musicianlike specimen of modern chamber music, one of the few of this class which the gifted composer of "*The Taming of the Shrew*" produced. Mr. Lloyd was the vocalist, and gave in excellent style songs by Schubert and Blumenthal, to Mr. Zerbini's able accompaniment.

At the second Concert (on the 9th ult.), Mozart's bright and genial Quintet in E flat for two violins, two violas, and violoncello, stood at the head of the programme, and was played in the true spirit in which the prolific master conceived it by MM. Straus, Ries, Holländer, Zerbini, and Piatti. Mdle. Krebs was again the pianist, and in an Allegro, Allegretto, and Presto by Scarlatti exhibited to the best advantage those specific qualities which we assigned to her at the commencement of these notices. The call for an encore (inevitable, as it seems, at these Concerts) which followed was responded to by the lady playing an additional piece. Signor Piatti's noble tone and masterly technique were again most conspicuous in Beethoven's Sonata in G minor, Op. 5, No. 2, for pianoforte and violoncello, in the rendering of which he was joined by Mdle. Krebs, who also played the pianoforte part in Schumann's Quartet in E flat, Op. 47, assisted by MM. Straus, Holländer, and Piatti. This charming work, displaying all the best characteristics of Schumann's individuality, has now justly become one of the established favourites with the audience here, and as such requires no further comment on our part, beyond stating the fact that its execution on this occasion was such as in every way to deserve the enthusiastic applause with which it was greeted. Mrs. Hutchinson's sympathetic voice and excellent training were displayed to advantage in an air by Hummel (a *rara avis* this name of an excellent composer in modern concert programmes!), "*L'ombrosa notte vien*," and Molière's song, "*O sweet lute*," the latter with a viola obbligato, played in masterly manner by Herr Holländer.

On the third Monday of the series (the 16th ult.) Brahms's String Quartet in A minor, Op. 51, No. 2, which was first introduced here at the opening Concert of the present season, was repeated, and fully confirmed the favourable impression it produced on the former occasion.

To say  
master  
matter  
total al  
toward  
enters  
tions o  
modern  
very in  
which  
The C  
freedom  
individ  
expres  
Allegro  
ments,  
and ca  
hearing  
at the  
and P  
worthy  
his per  
Sonata  
Straus  
Op. 70  
perform  
the em  
of thro  
which  
has of  
very su  
poco,"  
Willow  
Joha  
ing n  
23rd r  
There  
produc  
conven  
elemen  
a great  
fusen  
phrase  
the fou  
ration,  
so in  
Scherz  
and at  
what i  
most v  
their w  
was w  
Wiene  
repetit  
Symph  
are alr  
ing by  
occasio  
"Lied  
the sa  
another  
Herr S  
violin,  
same  
of Sp  
Santle  
by Gou  
accom  
At t  
Nérud  
season  
numbe

To say that the quartet is throughout elaborated in a masterly manner is in the case of Brahms stating a matter of course. Not so the fact that there is, if not a total absence from, at least no very conspicuous tendency towards diffuseness in this work, an element which, in fact, enters very largely more especially into the later productions of this, as indeed of many other composers of the modern German school. Herr Brahms has something very interesting to say in each of the four movements of which the work is composed, and says it exceedingly well. The Quartet in A minor moves with perfect ease and freedom in recognised forms, bearing, however, a distinctly individual stamp, both in general conception and modes of expression, and works up to a spirited climax in the final Allegro, which, although the least elaborate of the movements, is for that reason also most easily comprehended, and calculated to decide the success of the work at a first hearing. It will doubtless become one of the stock-pieces at the Popular Concerts. MM. Straus, Ries, Zerbini, and Piatti were again, as on the previous occasion, the worthy interpreters. Mr. Charles Hallé was the pianist, and gave, with that perfect lucidity of exposition by which his performances are invariably characterised, Schubert's Sonata in B flat major; being also associated with MM. Straus and Piatti in Beethoven's Pianoforte Trio in E flat, Op. 70, No. 2 (of which the present was the eighteenth performance), and, at the conclusion of the evening, with the eminent violinist just named, in the exquisite rendering of three of the Pensées Fugitives by Heller and Ernst, which certainly deserve to be more frequently heard than has of late years been the case. Madame Fasset was very successful in declaiming a canzone, "Ritornel fra poco," by Hasse, and Sullivan's plaintive song, "The Willow."

Johans Svendsen's Ottet in A major was an interesting novelty introduced at the fourth Concert (the 23rd ult.), and created a most favourable impression. There is a freshness—the freshness of youth—in this early production of the Swedish composer, a protest against conventionalities, an exuberant assertion of the national element, which at once captivate the listener and atone for a great deal of incoherence, undeveloped ideas, and diffuseness likewise apparent in the work. Beautiful melodic phrases, mostly of a national colouring, abound throughout the four movements, raising expectations of further elaboration, which, however, in most instances, and conspicuously so in the Andante sostenuto, are disappointed. The Scherzo is undoubtedly the most original of the movements, and at the same time the most consistent in the use of what is evidently a popular Swedish dance-tune; it was most vigorously applauded, and, if the listeners had had their way, would have been repeated, a disposition which was wisely ignored by the executants, MM. Straus, Ries, Wiener, Gibson, Holländer, Zerbini, Pezze, and Piatti. A repetition of the Ottet of Herr Svendsen—with whose Symphony and Norwegian Rhapsodies London audiences are already familiar—will doubtless soon take place, judging by the highly favourable reception it met with on this occasion. Mdle. Krebs contributed two of Mendelssohn's "Lieder ohne Worte," and the Con moto in A major by the same composer, and in response to an encore added another of the "Lieder." The lady also played with Herr Straus Bach's Sonata in C minor for pianoforte and violin, and was later in the evening associated with the same artists and Signor Piatti in a *con amore* rendering of Spohr's Pianoforte Trio in E minor, Op. 119. Miss Santley, who was the vocalist, gracefully declaimed songs by Gounod, Schubert, and Sullivan; Mr. Zerbini, as usual, accompanying.

At the following Concert (30th ult.) Madame Norman-Néruda was announced to make her first appearance this season. We must defer our notice of the event until next number.

#### GUILDHALL ORCHESTRAL SOCIETY.

On the afternoon of Saturday, the 21st ult., a Concert was given in the Egyptian Hall of the Mansion House by the Guildhall Orchestral Society, assisted by the pupils of the Guildhall School of Music. The orchestra was conducted by Mr. Weist Hill, the principal of the school.

The instrumental pieces performed consisted of Mendelssohn's Overture, "A Calm Sea and Prosperous Voyage"; the first movement of the "Eroica" Symphony; a Largo by Handel, arranged for orchestra by Von der Finck; a Gavotte in F, by Bourgault Ducoudray; the "Serenade de Mandolins," by Desormes; and Meyerbeer's March from the "Prophète."

Miss Marie Schumann, De Keyser Exhibitioner, and pupil of Mr. Weist Hill, played the Andante and Finale of Mendelssohn's Violin Concerto; Miss Ellen Marchant, pupil of Mr. J. B. Welch, of the Guildhall School, sang the aria from "La Favorita," "O mio Fernando"; Miss Isabella Stone, pupil of Signor Nicola Ferri, of the same institution, sang Verdi's "Ernani involami"; "O ruddier than the cherry" was given (with orchestra) by Mr. Henry Blower; Hobbs's "Phyllis is my only joy," by Mr. Dalgely Henderson; and Mr. Charles Chiley sang "Yes, let me like a soldier fall," from "Maritana," with orchestral accompaniment. Possibly the musical library at Guildhall is not yet very complete, and Italian opera scores may not be plentiful. A very slight demand on the corporate fund would remedy that evil. It was unfair to the singer and to the particular composer to give the Cavatina from "Ernani" with pianoforte accompaniment when an orchestra was at hand which had only the fault of being too powerful for the room. It completely swamped Miss Schumann's violin, so tenderly and neatly bowed by the fair executant. Miss Isabella Stone gave a true Italian rendering of the Cavatina she selected. She failed in the prolonged trill in the final cadence; but both Miss Stone and Miss Marchant are promising illustrations of the method of teaching at the Guildhall School, which may prove a valuable nursery for English opera. Miss Marchant's voice, if not very sympathetic, is of good quality, and in the present dearth of contraltos would be an acquisition even on the Italian stage. The male soloists did not exemplify the same advancement in style, but they sang fairly, and gained deserved applause. The room was crowded, and the concert seemed to give entire satisfaction. The Lady Mayoress was present with a large party of friends. An important question to future concert-givers in mid-winter was suggested to us by the delicious coolness of the Mansion House room, lit as it is with two or three electric lights. With the ordinary complement of gas-lights, the room would possibly have been overheated; but we must remember that without some substitute for the supply, and graduated supply, of caloric, the concert-room of the future will be like an ice-house.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE Second Concert of the season was given at the Shoreditch Town Hall, on the 23rd ult., the programme being of that classical character to which the Conductor has now thoroughly accustomed his audience. The first part contained Schubert's "Song of Miriam," and Mendelssohn's "Lauda Sion," both works displaying the excellent powers of the choir to the utmost advantage. "Miriam's War Song," as it was originally called, although brief, is one of the most charming of Schubert's compositions, the varied feelings so admirably expressed in the poem being faithfully reflected in the music. Especially effective in this performance were the passages descriptive of the miracle of the parting of the waters, the destruction of Pharaoh with his host, and the final fugue, all of which were listened to with an earnestness proving that even those who could not thoroughly appreciate the beauties of the music, were modest enough to bow to its influence. Miss Marian Williams—in spite of a severe cold, which compelled her to omit a song in the second part of the programme—sang with much artistic feeling the soprano solo, her efforts at the conclusion being rewarded by the warmest applause. In Mendelssohn's work the principal vocalists were Miss Marian Williams, Miss Hilda Wilson, Mr. Sinclair Dunn, and Mr. Albert McGuckin, all of whom gave an excellent rendering of the music allotted to them, the quartets, with chorus, being especially well sung. A feature in the second part was Schumann's "Requiem for Mignon," the solos being assigned to Miss Marian Williams, Madame Clara West, Miss Hilda Wilson, Miss Rose Dafforne, and Mr. Albert McGuckin.

This fine composition was sung both by principals and choir with much refinement and true dramatic expression; and the music, although doubtless new to the majority of the audience, created a marked effect. Mr. J. F. Barnett's recitative and air, "Ah! when the wanderer," from his cantata, "The Building of the Ship," was excellently sung by Miss Hilda Wilson, and so enthusiastically received that she was compelled to return to the platform and bow her acknowledgments. Mr. Ernest Ford's chorus for female voices, "Winter," received a very fair rendering; and the excellent quality of the orchestra was amply evidenced by the performance of Haydn's Symphony in D (No. 2), and Auber's bright and tuneful overture "La Part du Diable." Mr. E. Prout was, as usual, an efficient Conductor.

#### ST. PAUL'S CATHEDRAL.

THE Feast of the Conversion of St. Paul was duly observed at St. Paul's Cathedral on the 25th ult., the number of services held there throughout the day having now reached the large total of eight. Only two of these, however, possess any musical interest—to wit, the Morning Service, with choral celebration of Holy Communion, at which, on the present occasion, Schubert's Mass in C was used for the first time; and the four o'clock Evensong, which for the last nine years has formed the chief musical attraction of the Festival, a full orchestra being employed in addition to the organ, and the Anthem consisting of a great portion of Mendelssohn's "St. Paul."

An Evening Service (Magnificat and Nunc dimittis), composed specially for the Festival by Mr. J. Baptiste Calkin, received ample justice from the choir and orchestra. Both canticles show the musicianship which the name of the composer leads us to look for, but give evidence, at the same time, of that tendency to drift into the part-song style which appears to be rife among the majority of the Church writers of the present day. Notwithstanding their occasional secularity in style, however, they will doubtless be welcomed as useful additions to the *répertoire* of the Church. The Magnificat opens with a theme in character pastoral, a tone which is more or less preserved throughout the canticle, and which, we venture to think, commends itself to thoughtful minds as possibly the truest reading of the text; the Nunc dimittis, however, is in our opinion the more pleasing portion of the Service.

The selection from Mendelssohn's "St. Paul" was, as we have already stated, the same as in past years. The solos were taken by two choristers of the cathedral and Messrs. Frost, Kenningham, Kempton, and Winn. Mr. G. C. Martin presided at the organ; Dr. Stainer, of course, conducting.

#### "ERIC THE DANE."

(FROM OUR SPECIAL CORRESPONDENT.)

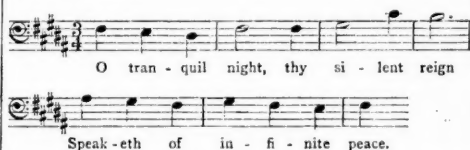
THE night of Thursday the 26th ult., was made notable in the present Manchester season by the production, at one of Mr. Charles Hallé's Concerts, of a new Cantata, "Eric the Dane," the joint work of Mr. Robert McLean and Mr. Edward Hecht. In his search for a subject, the author of the book went far back in English history—to the point where that history almost touches the frontier of myth. His work deals with Saxon and Dane—the "kites and crows" of Milton's famous and contemptuous sentence—opening up, therefore, new ground for the making of cantatas, and a fresh store of heroic or graceful characters. That he will have followers may be assumed. There are a thousand incidents in the far past of our "rough island story" which still wait for the poet and musician destined to give them a higher life. The "argument" of our new Cantata is thus stated by Mr. McLean:—

"Eric, at the head of a host of Danes, invades the territory of Edward, King of the Saxons. It is night, and the two armies lie opposite each other, waiting for daylight. Eric has, on a former expedition, become acquainted with King Edward and also with his daughter, Edith. With the latter he has fallen deeply in love, and he resolves to

see her once again for what may be the last time. Accordingly he steals, disguised as a minstrel, into the camp of the Saxons, and in that character sings before the King. His voice is recognised by Edith, and the lovers have a brief interview, which, however, is soon interrupted by King Edward, who has also recognised in the self-styled minstrel his enemy, Eric. The King denounces him and is about to put him to death, when the timely intercession of Edith saves him, and brings about a peace between the two leaders."

The treatment of this simple and straightforward story by Mr. McLean is, as to sequence and contrast of incident, very good. With regard to the literary merit of the poem, there may be a difference of opinion. Great things are not usually expected in libretti, and, as a matter of fact, it is open to discussion whether, looking at the inevitable (*pace* Herr Wagner) predominance of music, the last degree of polish is necessary in verses destined to alliance with the sister art. Let me, therefore, be excused from such criticism of Mr. McLean's poem as would fall to it were it put forward to stand alone. For the rest, little is demanded save words of praise. The drama hangs well together and the verses present a sufficiently varied rhythmic form, while in most cases the diction is elevated and the ideas poetical enough for the composer's purpose. On the other hand, the rhymes are not always good, and I would particularly remind Mr. McLean that only within the limits of traditional Cockaigne does "law" rhyme to "more," and "dawn" to "morn."

The formal "introduction" is, in this case, not instrumental but vocal with orchestral accompaniment. A chorus of Saxons, speaking in the narrative form, pictures the night that has fallen upon the hostile camps; tells how King Edward impatiently strides upon the battlemented tower, and prays for victory in the coming fight. The chorus is in three sections—first, an Andante (E flat minor, 6-8) "Dark is the night"; next, a *Fiu* allegro, "Alone upon the battlemented tower"; and, lastly, a Moderato in E flat, "Strengthen the arm." All the vocal music is here extremely simple, even the contrapuntal Moderato being almost studiously diatonic. It is evident, however, even from the pianoforte score, that the orchestral music presents features of interest and importance—that it plays a distinct, though, as the true principles of art would suggest, not the chief part in the *ensemble*. The next number is a Scena for King Edward, "O tranquil night." It begins with an Andantino in B major, of a very calm and beautiful character, sufficiently indicated by the opening phrase:—



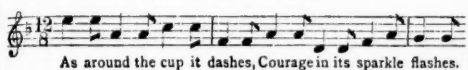
The whole construction of this short movement is masterly, and the listener is sorry when it gives place to an Allegro energico (B minor), "But peace will fly from yonder glades," although this has points of interest. At length, with a return to the original key, comes a Maestoso con moto, "O God of war," in which the King, after the manner of kings, solemnly invokes the Deity of Battles, with the customary regal confidence of being right and his enemy wrong. As the prayer concludes, distant voices are heard appealing to Thor, the opposition Lord of War. The enemy is also at his devotions, but the King seems to find some comfort in the thought that the gods of the Danes are heathens' gods, and as deaf as Baal himself. "Mighty Thor" is now appealed to in a chorus (Andante religioso, G major). The voices here are mostly in unison, breaking into harmony on the closing petition, "Warrior God, hear," with fine effect. Passing over a dialogue, in recitative, between the King and Edith, we next come to an air, "Was ever maiden's tortured heart" (Andante con moto, E flat, 9-8), in which Edith confesses to herself the love she bears for Eric, contrasting it with her duty towards her father's foe. The opening theme is both melodious and expressive:—

The m... and th... thing... and so... have a... Edith... "I'll... canon... bar's i... it up... indepe... as a so... anima... chang... Andan... has pu... The m... sense, ... is now... But th... orches... their f...

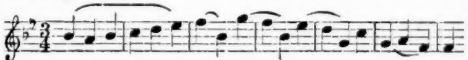




The Princess's soliloquy is presently interrupted by her maidens, who are heard, in two-part chorus, calling her to the feast, where the *King* expects her presence. Their unaffected music, in thirds and sixths, contrasts well with *Edith's* troubled song, a portion of which she sings after answering the summons. This portion, moreover, ends without a regular cadence, on the chord of G minor, on which also the festal trumpets enter, preliminary to a "flourish" in B flat, whence, after a period of indefiniteness, the orchestral introduction of the chorus finally settles down on F major. The new number, "Now fill the foaming goblet high" (*Allegro ma non troppo*, F major, 4-4), contains several changes of rhythm, from a liberal use of which Mr. Hecht is not averse. After a few bars of common time, a theme in 12-8 is heard:—



This, with a short counter-theme, is worked till the common time reappears with an occasional bar of 2-4, and an exciting coda is reached. Of the good musical effect of this chorus a glance suffices to give assurance. *Eric* is now introduced, in his minstrel's guise, and proposes to sing of love. This he does in an air, "O love, how mighty is thy strength" (*Andantino*, B flat, 3-4), prominently accompanied by harp and horn. In this instance, as it appears to me, the poet has not served the musician well. His lines are too didactic for such a theme, and it is clear that Mr. Hecht could derive from them very little inspiration. This is the more to be regretted, because the opportunity, as well from a lyric as from a dramatic point of view, was splendid. Prominent in the orchestral part of this song is a theme—

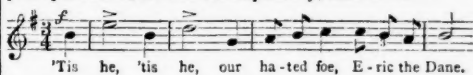


which, together with the first phrase of the vocal part, is happily introduced by the orchestra as *Edith* recognises her lover, and receives his injunction to silence. The *King*, having thanked the supposed minstrel, proposes one cup more and then to rest, whereupon his men break into a savage choral strain, "Drink confusion to the foe" (*Moderato ma con fuoco*, D major, 3-4). There is immense energy here. Observe how the basses lead off:—



The minor seventh is significant of crashing 6-4-2 chords, and they are by no means wanting, nor, indeed, is anything else that can be called musically true, to the situation and sentiment. We are now to suppose that the lovers have an opportunity of speaking together. *Eric* implores *Edith* not to betray him, and presently both join in a duet "I'll trust thy love" (*Andante*, D flat), constructed as a canon on the fifth above, the second voice following at a bar's interval. When the canon closes, the orchestra takes it up, with the parts inverted, while the voices pursue an independent course. This is very well done, and admirable as a scholastic device to which nothing is sacrificed. Some animated and impassioned episodes follow, with several changes of key, &c., and the duet ends with a quasi-Andantino in B flat minor. In this number Mr. Hecht has put forth all his strength with generally good results. The music is *quick*—using the word in its good old Saxon sense, and not stuff wanting the breath of life. The *King* is now heard approaching, and *Edith* begs her lover to fly. But there is no time. *Edward* recognises his enemy (the orchestra at this point is capital), and his attendants express their feelings in a savage chorus (*Allegro feroce*, E minor,

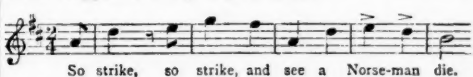
3-4), "Forth from its sheath let the sharp sword fly." The principal theme, treated contrapuntally, runs thus:—



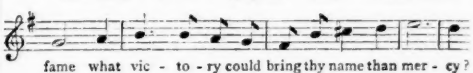
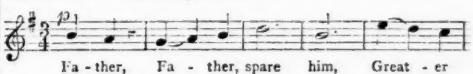
Connoisseurs will at once divine that the triplets are made good use of, and this is, in fact, the case. Example, on a dominant pedal, to the words "Eric the Dane":—



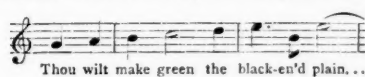
Subsequently another theme appears as counterpoint to the first, and the two are worked with the ease and effect that seem to be characteristic of the composer under such circumstances. In the dialogue which follows, *Edward* demands the reason of *Eric's* intrusion, and the Dane answers to the theme of his "Love" song, while the orchestra gives out the motive already quoted. Then *Eric* bids his enemy strike, and as the musical subject afterwards reappears, it may be given here:—



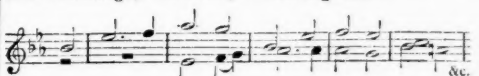
He is answered by a short chorus of male voices, "Rush on the foe," each part uttering angry, detached sentences, whereupon *Edith* intervenes with an appeal for mercy, "O father, stay their hands" (*Allegro agitato*, D minor). She confesses her reason, and as she does so, the "love motive," followed by the opening phrases of her song, is heard to excellent purpose from the orchestra. A brief unaccompanied trio follows—"Alas! my heart knows but too well" (*Andante con moto*, B minor, C)—but calls for no special remark. Then *Edith* resumes her intercession in an Andantino, "Father, spare him":—



The theme of this having been taken up in full chorus, *Edward* and *Eric*, one desiring peace and the other love, soon settle all dispute, and then begins the final *ensemble*, "In the east the rising morn" (*Andante mosso*, E flat, C). After a short invocation of Peace, the time changes to 6-8, and a lightsome episode leads to an *Allegro*, common time, two in a bar. Here occurs a prominent phrase:—



A return to the opening subject is then made, and soon the Coda begins with a combination of the bass theme "Strengthen the arm," &c., in the opening chorus, and of *Eric's* challenge, "So strike," both augmented:—



(BY TELEGRAPH.)

Before summing up the merits of the work, let me describe the circumstances and character of the initial performance. That Mr. Hecht enjoys the sympathies of the people among whom he has laboured long and well was obvious not only from the crowded state of the magnificent Free Trade Hall, but from the unanimous applause that greeted his appearance in the conductor's place. The audience seemed perfectly disposed to discount the success of the Cantata, and certainly no performance could have been entered upon under more encouraging auspices: this may be said as

much with regard to the resources placed at its service as to the goodwill of the public. Having a band like that of Mr. Charles Hallé, a chorus the best in Manchester, and such principals as Miss Mary Davies, Mr. Lloyd, and Mr. Santley, Mr. Hecht would have been unreasonable indeed had he desired more favourable conditions. It will be assumed that the execution of the music fully met the anticipations of those who knew that the task involved not only novelty but difficulty. "Eric the Dane" is a work not to be entered upon with the historic *cœur léger* of M. Emile Ollivier. Many of its numbers, for solo, chorus, and orchestra alike, are of an exacting character; wherefore it was not to be expected perhaps that the *ensemble* should challenge criticism as absolutely perfect. As a matter of fact, and bearing all things in mind, the execution of the work was singularly good, reflecting much credit upon those concerned, and giving the composer a perfectly fair chance of appreciation. There can be no doubt that he was appreciated—a more attentive hearing novelty never had. The audience, it is true, encored only one piece—the unaccompanied trio, "Thy shame indeed I hear thee tell"—and this was well, because the dramatic action was not materially broken. When, however, the last note had sounded, Mr. Hecht was applauded and recalled with a heartiness indicative of real enthusiasm. He will, no doubt, be encouraged by this to persevere in the high walk of art upon which he has now entered, and only needs to give more attention to pure vocal phrasing in order to do that which should be as almost surely popular as musicianly. Miss Mary Davies (*Edith*) did full justice to the composer's conception, singing with the power which she has recently developed, and that promises to take her into the very front rank. Mr. Lloyd, admirable always, was a perfect *Eric*; and, seeing his good "form," it seemed a pity that the one great song of his part does not rank as the best in the work. The *King Edward* of Mr. Santley commanded equal admiration. Our popular baritone undertakes no character without making it characteristic, and his impersonation of the monarch was by many a subtle touch made clear and distinct. Thanks to this general and specific excellence, the Cantata was fairly started on a path of success, and I shall only add that it deserves attention everywhere for thoroughly legitimate musical qualities.

#### THE DUNDEE LADIES' ORCHESTRA.

It is not long since "Bonnie Dundee" began to claim attention as a musical town. With the exception of the "Air Mélancolique," played on the "bugpipe" by Victor Hugo's celebrated hero, it was supposed to have very little music belonging to it. But for some years past there has been abundant evidence of a great amount of latent vitality there in musical matters. Good work, chiefly choral, has been going on in many directions; but lately a remarkable impetus has been given to instrumental music, and especially to the study of the violin, which is fast becoming a household instrument, for women as much as for men.

The announcement, therefore, that the "Dundee Ladies' Orchestra," conducted by Mr. Arthur C. Haden, would give its first Concert on Monday, December 19, 1881, excited no little interest and curiosity. This orchestra numbers at present thirty-one ladies, of whom twenty-one play the violin, four the viola, four the violoncello, and two the double-bass. It would perhaps be more correct, at its present stage of development, to describe it as a class, or group of classes, all its members being pupils of Mr. Haden, and none of them having had, we are assured, more than a very few months' instruction or practice. This being so, anything like absolute excellence of playing was not to be looked for; and to venture on a public concert so early in the career of his orchestra was a bold step on the part of Mr. Haden. It was, however, justified by a degree of success which should be most encouraging to him and to the Dundee ladies. The pieces selected were short and simple in the extreme, but tuneful and well contrasted. A few of them were varied by a pianoforte accompaniment played by Mrs. Julian Marshall. The audience from the first manifested an indulgent temper, as creditable to their intelligence as to their dis-

position, entering heartily into the situation, and giving to every number a good share of applause.

To set this elementary band to accompany songs,—a matter in which first-rate orchestras are apt enough to fail in delicacy,—was perhaps a mistake; it was certainly trying to the singers, Mrs. A. C. Haden and Miss Emily Francis, both of whom, it should be mentioned to their honour, were, when not singing, playing in the orchestra. The principal vocal piece was the scena from "Der Freischütz," sung by Mrs. Haden with such silvery quality of voice as made it hard to realise that she was labouring under the disadvantage of a bad cold, although an apology had been previously made for her on this account. Her singing was most artistic, and elicited a warm encore. She was accompanied on the pianoforte by Mr. Haden. Weber's "Concertino" for clarinet was remarkably well played by Miss Frances Thomas, whose tone and phrasing recall those of her teacher, Mr. Lazarus. She was loudly applauded and encored.

The chief feature of the evening was Mr. Haden's own performance of the Andante and Finale from Mendelssohn's Violin Concerto. His *technique* is of the best school; and, in his playing, he unites an uncommon facility of execution to singular beauty of tone and tenderness of expression. His enthusiastic reception showed that his efforts in the cause of music are appreciated by his fellow-townsmen, and the frequent applause which broke out at intervals, and culminated at the end of the piece, sufficiently testified to the rare pleasure afforded by his performance to all who heard it.

If we might venture on a criticism, it would be to hint that the pianist, animated, no doubt, by a laudable desire to subdue the accompaniment to the solo part, played at times so softly as to be inaudible in the room,—a mistake, we submit, in a concerted work, where the orchestral part is of individual importance.

But this concert is of special interest, even more for what it indicates than for what it actually accomplished. It seems as if Mr. Haden might revive in this northern town the departed glories of the Venetian *scuole*, each of which had its "ladies' orchestra" of girl-students. But what we welcome most is the evidence of the gradual growth of instrumental music in this country. Oaks spring from acorns; but our British plan is to buy and cut down a ready-grown foreign oak, to dig a hole for it, set it there, shower gold around it, write odes and epics in its praise, and expect it to grow. It withers: and another forest-tree is imported, and erected in its place. Meanwhile, our country remains unwooded as before: we have learnt what a full-grown oak is like, and that is all. In the Leipzig letter of the January number of THE MUSICAL TIMES, reference was made to the fact that the Gewandhaus Concerts had their origin in a little club-meeting at a public-house. For eighteen years its members quietly worked, room after room becoming too small for them, before they built themselves the concert-room from which they derive their name, and of which they have just celebrated the centenary festival.

This,—from small things to great,—is the natural order of growth, the only guarantee of stability; and it is this of which we see a germ in our little Dundee orchestra. It has achieved much in a short time; another year's steady work under its Conductor should bring it far on its path to excellence and ultimate success.

#### MUSIC IN MANCHESTER.

MR. HALLÉ'S tenth Concert of the series, given on December 29, was devoted to a performance of Berlioz's Symphony, "Romeo and Juliet." The chorus and orchestra acquitted themselves admirably, the latter particularly so in the "Queen Mab" Scherzo. The principal vocalists were Miss Orridge, Mr. F. Boyle and Mr. F. King, of whom the first and last named sang their somewhat ungrateful music with considerable success, but Mr. Boyle was not so fortunate in the small but trying part, *Mercutio*.—On the 5th ult., Haydn's Symphony in D, No. 5 (Clock Symphony), the Overtures to "Faniska" and "Otello," and the first set of Dvorák's "Dances Slaves" constituted the orchestral portion of the programme. Signor Piatti introduced his own "Fantasia Romantica"—a work of considerable

length, conceiv-  
with M  
perform  
tion of  
Madam  
vien"  
heart is  
Hilton  
ance w  
and ch  
gave th  
progr  
the ins  
Op. 38  
"Coric  
and the  
exceed  
what f  
Conce  
success  
dem w  
King"  
Roze s  
bright  
—On  
the De  
was gi  
cert co  
"Crow  
songs  
At t  
söhn's  
lapse  
other  
Suite  
—The  
ture.  
perfect  
Fantas  
Santley  
"Tu r  
with M  
vado, I  
style G  
Clay's  
Mes  
tempo  
when  
E and  
admira  
named  
Scudde  
Miss  
Conce  
and M  
young  
pianist  
been s  
Conse  
tions  
genera  
Saint-  
style  
B flat  
Grieg  
keller  
and M  
by Me  
cello o  
Mr.  
31. at  
orches  
Mr. A  
on "P  
on the  
Mr. M  
gener  
select  
March

length, and containing, particularly in the Andante, well-conceived themes and appropriate treatment—and played, with Mr. Hallé, Schumann's "Mährchenbilder." In the performance of both works Signor Piatti's tone and perfection of technique were even more than usually striking. Madame Blanche Barton sang with excellent effect "Deh vieni," "Qui la voce," and Dudley Buck's song, "When the heart is young."—On the 12th ult., Berlioz' "Faust" was given, with Miss Mary Davies, Mr. Edward Lloyd, Mr. Hilton, and Mr. Santley as principal singers. The performance was of unusual excellence, both as regards orchestra and chorus, and the soloists, who were all in good voice, gave their respective parts with admirable effect.—The programme of the thirteenth Concert included amongst the instrumental works Schumann's Symphony in B flat, Op. 38 (Spring Symphony), Overtures "Hebrides" and "Coriolan," Gounod's Funeral March of a Marionette, and the Polacca from Spohr's "Faust," all of which were exceedingly well played. Mr. Hallé, who departed somewhat from his usual lines, played Rubinstein's Pianoforte Concerto, No. 4, in D minor, and with even greater success Liszt's transcription of Schubert's songs "Auf dem wasser zu singen," "Du bist die Ruh," "The Erl-King," and "Leise flehen meine Lieder." Madame Marie Roze sang "Doux rêve de vie" (Poniatowski), "Let the bright seraphim," and the "Habanera" from "Carmen."—On the 26th ult., Mr. Edward Hecht's Cantata "Eric the Dane," a notice of which appears in another column, was given for the first time. The second part of the Concert consisted of Beethoven's Choral Fantasia, the chorus, "Crown ye the altars," from the "Ruins of Athens," and songs given by Miss Davies, Mr. Lloyd, and Mr. Santley.

At the Gentlemen's Concert on the 2nd ult., Mendelssohn's "Reformation" Symphony was revived, after a lapse of some years since its last performance here. The other orchestral numbers were Hofmann's Hungarian Suite in F. Raff's Scherzo for stringed instruments, entitled "The Mill," and Berlioz' fine "Carnaval Romain" Overture. M. Dubuq played with pure tone, good taste, and perfect mastery of technique S. Verroust's eleventh Fantasia de Concert for oboe. Mdlle. Valleria and Mr. Santley were the vocalists: the former sang Spohr's air "Tu m' abbandoni," "Io dico no" from "Carmen," and, with Mr. Santley, Mozart's duets, "La ci darem" and "Io vado, ma ti vorrei dir"; the latter gave in his incomparable style Gounod's "Au bruit des lourds marteaux" and F. Clay's "Gipsy John."

Messrs. Risegari, Speelmanner, Bernhardt, and Vieuxtemps gave a classical Chamber Concert on the 18th ult., when Schubert's Quintet in C, Mendelssohn's Andante in E and Scherzo in A minor, and Svendsen's Octet in A were admirably played. In the latter work the four artists named above were reinforced by Messrs. Hunneman, Scuderi, Goedhart, and Smith.

Miss Amina Goodwin gave, on the 16th ult., a Chamber Concert, at which she was assisted by Herr Bauerkeller, and M. E. Vieuxtemps. Miss Goodwin, who, though very young, has already taken a high place amongst local pianists, has recently returned from Paris, where she has been studying, after completing a course at the Leipzig Conservatoire. Her touch is crisp and firm, her gradations of tone are legitimately produced, and her technique generally of remarkable excellence. Her only solo was Saint-Saëns's Menuet and Valse, Op. 56, but her artistic style was not less noticeable in the trios by Rubinstein, in B flat, Op. 52, and Mendelssohn, in C minor, Op. 66, and Grieg's Sonata for piano and violin, Op. 8. Herr Bauerkeller played in excellent style Tartini's "Trille du Diable," and M. Vieuxtemps was equally successful in a Romanza by Mendelssohn and a Tarantella by D. Popper for violoncello solo.

Mr. De Jong gave a sensational Concert on December 31, at which five military bands assisted his ordinary orchestra. The vocalists were Madame Rose Hersee and Mr. Abercrombie. Mr. De Jong played Briccialdi's Fantasia on "Lucrezia Borgia" for solo flute.—At the Concert on the 14th ult. Madame Alice Barth, Miss Hope Glenn, Mr. Maas, and Signor Foli contributed several songs with generally good effect, if we except Mr. Maas's unfortunate selection of Rossini's florid "Ecco ridente." Berlioz' March "Troyenne" and Rossini's Overture to "Semira-

mide" were the principal orchestral numbers; a descriptive piece entitled "The forge in the forest," by Michaelis, proved popular, but has no pretensions to artistic excellence.

The Manchester Vocal Society's programme on the 11th ult. included Spohr's Hymn to St. Cecilia, "Non s' degnare" from Gluck's "Elena e Paride," and sundry glees and part-songs, which were all rendered in a highly creditable manner. Miss Miller, who is the possessor of a pleasing soprano voice, was the solo vocalist.

#### HANS VON BÜLOW AND THE MEININGEN HOF-CAPELLE IN BERLIN.

By W. LANGHANS.

NOTHING, according to Goethe, is more difficult to endure than a succession of enjoyable days. Bearing in mind this warning of the poet, it was not without a feeling of anxiety that we read the announcement of six successive evening concerts to be given by the Meiningen orchestra, under its above-named leader, in the hall of the Singakademie. And yet the recollection of the Bülow Concerts with their monster programmes of five sonatas by Beethoven respectively was still fresh in our minds; we were aware that this artist produces other and higher impressions than those of a so-called "enjoyable evening," that he conquers us by his will. And the influence of this will, of this power, was again felt at the very first concert of the present series; it was felt so distinctly and beneficially as to dispel all possible misgivings concerning our own receptive endurance, and cause us to look forward with eager anticipation to the evenings which were to follow.

The means by which Bülow succeeds as orchestral conductor, in irresistibly attracting and fascinating his hearers are, in the main, the same as those to which he owes his success as a virtuoso: the minute regard for detail which is elaborated with the utmost diligence, but without detracting for a moment from the uniform conception of the whole; unerring precision combined with perfect rhythmic freedom; and, finally, a mastery in the art of phrasing which for its taste and charm need not fear comparison with the best efforts of Italian vocalisation. These qualities he has exercised in his well-known splendid manner as a pianist in the service of the highest ideals of the art; but he is too much of a musician to be unconscious of the absolute limits of expression, which, in spite of all improvement in its mechanism, his instrument necessarily presents. He had to look for another and more variable instrument, which, endowed with a universal faculty of expression, would be in complete sympathy with his own reproductive powers, and he found it in an orchestra whose members were able and willing to enter into his artistic intentions and to realise them with a uniformity of execution such as has hitherto only been witnessed in the separate performances of individual artists. This is the great glory of the Meiningen Hof-Capelle, and in the face of it the inquiry would be a gratuitous one as to what rank it may occupy, as compared with the other Court-Orchestras. Suffice it that such perfect orchestral playing has never hitherto been heard, which praise is due not only to the faultless purity and distinctness with which every detail in the score is executed, but also to the fulness and beauty of sound which, considering the by no means unusual numerical strength of the orchestra (ten first violins, five contrabasses, three violoncellos, &c.), are simply surprising. The reason for the latter phenomenon we must seek, in the first place, in the devotion of the artists to their leader, and in the purity of intonation which is shared alike by the wind and string instruments. Only in the second place can the marvellous sound-production of the Meiningen orchestra be to some extent influenced by the new instruments here made use of, viz.—the viola alta, invented by H. Ritter, of Würzburg (three), a five-stringed contrabass, constructed by Carl Otto, of Leipzig, and the chromatic kettle-drums, introduced by a Dresden maker.

Turning now to the particular features of the concerts, we encounter such an abundance of musical works produced (there were three Beethoven evenings, one Mendelssohn, and two Brahms evenings) that I can see no other way but to reproduce the respective programmes, and to add such few remarks here and there as may appear opportune. First evening, Overture, "Coriolan"; Sym-

phony, C major, No. 1; Overture, "Egmont"; Symphony in A, No. 7. Already the first few bars of the "Coriolan" Overture caused a surprise in their conspicuously slow tempo; a most agreeable surprise, however, since for the first time I was able fully to distinguish the ascending figure in quavers of the violins, so full of pathetic meaning. Imperceptibly almost, and as a necessary concomitant of the development of the ideas in the overture, the pace quickened more and more, reaching about midway what is considered the orthodox speed when it again slackened and gradually returned to the original tempo. This reticence in respect to time I looked upon as a good augury for the following numbers, since it is to the undue acceleration now so frequently met with in the performances of our classical masterpieces that so many other shortcomings in their execution are attributable. The reason for this prevailing tendency we must undoubtedly look for in the predominance of the pianoforte, which, with its incapacity to sustain its notes, has infused into the entire tone-perception of modern conductors (whose chief musical education has generally been obtained at the pianoforte) a certain restlessness and haste. Strange enough, then, that the admonition to return from this erroneous path should have come from a musician whom the world justly considers the pianist *par excellence*. Bülow, indeed, has here again clearly shown that his capacity to express himself musically is not confined to the keys of the pianoforte; that he has completely mastered the fundamental condition of all musical delivery—viz., the art of singing—with or without voice is perfectly immaterial. This orchestral singing became surprisingly conspicuous in the Andante of the C major symphony, and I could mention scores of passages where that joyous agitation manifested itself amongst the audience which in this cooler northern clime takes the place of the loud exclamations of admiration usual among Frenchmen, and Italians—even at seemingly unimportant and generally disregarded melodic particles such as this:—



or at the final bars of the phrase:—



The crowning success, however, of the entire symphony was the, as I had hitherto considered it, musically rather insignificant phrase with which the first violins usher in the finale. Here Bülow laid his *bâton* aside, leaving the performers entirely to their own devices, who on their part made such excellent use of their liberty, imparting to the phrase, combined with the highest precision, so much individual colouring that it assumed a degree of importance to which we have been altogether unaccustomed. I am convinced that a repetition of the experiment in similar passages would prove successful. As such I might instance the humorous conversation at the conclusion of the B flat major symphony—



the effect of which would be similarly enhanced by an individual rendering unfettered by the dictates of the conductor's *bâton*.

In mentioning the B flat major symphony I have already trespassed upon the proceedings of the third evening, and return now to those of the second, equal in interest to any of the series, both as regards the programme—Overture "Zur Weihe des Hauses" (Op. 124), Concerto for pianoforte, violin, and violoncello (Op. 56), Symphony "Eroica"—and its execution. The triple Concerto does not rank among Beethoven's masterpieces, and the rendering of the solo parts by Mr. G. F. Hatton

and Herren Fleischhauer (violin) and Hilpert (violoncello), although satisfactory, was not brilliant. Nevertheless, the unexampled finish of the *ensemble* kindled a warm admiration for this work also, while the effect produced by overture and symphony was simply electrifying.

On the third evening—Symphony, B flat major; Overtures, "Leonore," Nos. 1 and 3; Symphony, C minor—Bülow's subjective reading was again most pronounced, and met with enthusiastic approval. I do not remember ever witnessing a similar enthusiasm at the Singakademie to that aroused by the performance of the third "Leonore" Overture. To mention one or two particulars only of this incomparable rendering. The violin passage immediately preceding the final Presto, which usually, according to the prescript of "so schnell als möglich" with an additional "noch etwas schneller" ("as fast as possible" and "a little faster still"—actually to be found in one of Schumann's compositions), degenerates into a breathless scrambling of the violinists, was commenced in exceedingly moderate tempo, gradually accelerated and enlivened in its dynamic effect by the entry of additional violins so that both in distinctness and animation nothing was left to be desired. No less novel and gratifying was the management of the trumpet *fanfare* where the inartistic practice of most conductors of placing the player of the instrument outside the concert-room was dispensed with, the player instead being made to deliver his solo the first time sitting, with his instrument turned downwards, and the second time standing up and turning towards the audience, whereby the desired contrast was completely realised. Respecting the two symphonies of this evening I can only regret that space does not permit me to invite the reader to follow me step by step through the scores in order to point out the reverent and intelligent care bestowed upon them by the conductor. One part, however, I must not pass over in silence; I allude to the Trio of the C minor Symphony with its animated quaver-figure for the basses, which, as a rule, is represented as a hopeless chaos. In this instance, thanks to the moderate speed at which it was given, and to a scarcely perceptible rest (similar to the breath-taking of the singer) before the entry of the basses, the passage reached my ear, for the first time since my more than thirty years' acquaintance with it, with absolute clearness.

I cannot blame the public if, exhausted by the exertions of these three concerts, it regarded rest as imperative, and consequently mustered in comparatively small numbers on the Mendelssohn evening. But I heartily condole with them, nevertheless, and especially with those amongst them who, while granting to Mendelssohn a first position as a composer of oratorio, question his title to be ranked as a classical representative of instrumental music; they would have been practically taught here to entertain a different opinion. Indeed, from their point of view, the Mendelssohn evening might easily be considered the most remarkable and at the same time most enjoyable of the entire series, since in the works chosen for performance—Overtures, "Calm Sea and Prosperous Voyage" and "Fingal's Cave," the Violin Concerto, the Pianoforte Capriccio in B minor, and the so-called "Scotch" Symphony in A minor—the revered master was revealed in all his greatness as a symphonic writer, the same minute care having been bestowed upon the elaboration of every detail as in the case of Beethoven. Again, in the orchestral part of the Violin Concerto, Bülow's slackened tempo appeared at first somewhat strange, the result being, however, that for the first time I was able to appreciate completely the instrumentation of this marvellous score.

That which Mendelssohn had failed to attract—viz., an audience filling the very last seat of the Singakademie, as in the preceding concerts—was again realised by Brahms on both the evenings devoted to his compositions. Whatever share in this fact may be assigned to the personal co-operation of the composer—the first evening at the pianoforte, the second as conductor—certain it is that the presence and the highly animated disposition of the audience, composed of the intellectual *élite* of Berlin, conclusively proved how much solid ground Brahms's compositions have already gained in this capital. The royal box was occupied on both occasions by the members of the Crown



## Break forth into joy.

February 1, 1882.

Isaiah lii. 9, 10.

ANTHEM FOR EASTER.

Composed by J. BARNEY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

*Allegro con spirito.*

SOPRANO. *ff* Break forth in - to joy, break

ALTO. *ff* Break forth in - to joy, break

TENOR. *ff* Break forth in - to joy, break

BASS. *ff* Break forth in - to joy, break

ORGAN. *Allegro con spirito.*  
*Gt. ff*  
*♩ = 104.*  
*Ped.*

forth in - to joy; sing to - ge - ther, ye waste pla - ces of Je - ru - sa - lem, break

forth in - to joy; sing to - ge - ther, ye waste pla - ces of Je - ru - sa - lem, break

forth in - to joy; sing to - ge - ther, ye waste pla - ces of Je - ru - sa - lem, break

forth in - to joy; sing to - ge - ther, ye waste pla - ces of Je - ru - sa - lem, break

*senza Ped.* *Ped.*

forth in - to joy, break forth in - to joy; sing to - ge - ther, ye waste pla - ces

forth in - to joy, break forth in - to joy; sing to - ge - ther, ye waste pla - ces

forth in - to joy, break forth in - to joy; sing to - ge - ther, ye waste pla - ces

forth in - to joy, break forth in - to joy; sing to - ge - ther, ye waste pla - ces

of Je - ru - sa - lem: for the Lord hath com-fort-ed His peo - ple,

of Je - ru - sa - lem:

of Je - ru - sa - lem:

of Je - ru - sa - lem:

*mf*

*Sw. with Reeds.*

*cres.*

for the Lord hath com-fort-ed His peo - ple. Break forth in - to joy, break

Break forth in - to joy, break

Break forth in - to joy, break

Break forth in - to joy, break

Break forth in - to joy, break

*cres.*

*f* *Gl.*

forth in - to joy, He hath re - deem - ed Je - ru - sa - lem,

forth in - to joy,

forth in - to joy,

forth in - to joy,

forth in - to joy,

*mf* *Sw.*

Musical score for the first system. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts enter with the lyrics "sing to - ge - ther, ye waste pla - ces" in a strong, joyful tone, marked *ff*. The piano accompaniment begins with a *mf* dynamic, featuring a melody in the right hand and a bass line in the left hand. The lyrics "He hath re - deem - ed Je - ru - sa - lem, sing to - ge - ther, ye waste pla - ces" are distributed across the vocal staves.

Musical score for the second system. The vocal parts continue with the lyrics "of Je - ru - sa - lem : for He hath re - deem - ed Je - ru - sa - lem." The piano accompaniment features a *dim.* (diminuendo) marking and a *Gt. ff* (Great Fortissimo) dynamic. The tempo markings *rit.* (ritardando) and *a tempo.* are used to indicate changes in the music's pace. The lyrics "The" appear at the end of the system.

Musical score for the third system. The vocal parts continue with the lyrics "Lord hath made bare His ho - ly arm in the sight of". The piano accompaniment features a *Ser.* (Serenade) marking. The lyrics "The" appear at the end of the system.

Break forth in - to joy, break forth in - to joy; sing to -

Break forth in - to joy, break forth in - to joy; sing to -

Break forth in - to joy, break forth in - to joy; sing to -

all His peo - ple, sing to -

*ff* *Gt.*

*Ped.*

- ge-ther, ye waste pla - ces of Je - ru - sa - lem,

- ge-ther, ye waste pla - ces of Je - ru - sa - lem,

- ge-ther, ye waste pla - ces of Je - ru - sa - lem,

- ge-ther, ye waste pla - ces of Je - ru - sa - lem, The Lord hath made bare His

*Sw.*

The Lord hath made

The Lord hath made bare His ho - ly arm,

ho - ly arm in the sight of the peo - ple,

*Gt.*



bare His ho - ly arm in the sight of all the

The Lord hath made bare His arm to all the

hath made bare . . His arm in the sight of all the

in the sight of all the

*rit.* *Tempo lmo.*

peo - ple. Break forth in - to joy, break

peo - ple. *rit.* *Tempo lmo.* Break forth in - to joy, break

peo - ple. *rit.* *Tempo lmo.* Break forth in - to joy, break

peo - ple. *rit.* *Tempo lmo.* Break forth in - to joy, break

*rit.* *Tempo lmo.*

forth in - to joy; sing to - ge - ther, ye waste pla - ces of Je - ru - sa - lem, break

forth in - to joy; sing to - ge - ther, ye waste pla - ces of Je - ru - sa - lem, break

forth in - to joy; sing to - ge - ther, ye waste pla - ces of Je - ru - sa - lem, break

forth in - to joy; sing to - ge - ther, ye waste pla - ces of Je - ru - sa - lem, break

*senza Ped.* *Ped.*

forth in - to joy, break forth in - to joy, the Lord . . hath  
forth in - to joy, break forth in - to joy, the Lord hath  
forth in - to joy, break forth in - to joy, the Lord . . hath  
forth in - to joy, break forth in - to joy, the Lord hath

com - fort - ed and . . re - deem - ed His peo - ple, and hath made bare His  
com - fort - ed and re - deem - ed His peo - ple, and hath made bare His  
com - fort - ed and . . re - deem - ed His peo - ple, and hath made bare His  
com - fort - ed and re - deem - ed His peo - ple, and hath made bare His

ho - ly arm in the sight of all peo - ple.  
ho - ly arm in the sight of all peo - ple.  
ho - ly arm in the sight of all peo - ple.  
ho - ly arm in the sight of all peo - ple.  
ho - ly arm in the sight of all peo - ple.

(6)

The musical score is for a hymn titled "BREAK FORTH INTO JOY." It is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system contains the first four lines of the vocal parts and the piano accompaniment. The second system contains the next four lines of the vocal parts and the piano accompaniment. The third system contains the final four lines of the vocal parts and the piano accompaniment. The lyrics are: "forth in - to joy, break forth in - to joy, the Lord . . hath", "com - fort - ed and . . re - deem - ed His peo - ple, and hath made bare His", and "ho - ly arm in the sight of all peo - ple." The piano accompaniment features a variety of chords and melodic lines, including a prominent bass line. The score includes dynamic markings such as *fff* (fortissimo) and *rall.* (rallentando). The piece concludes with a final chord and a page number (6) in parentheses.

The musical score is written for a choir and piano. It consists of two systems of music. The first system contains the first verse, and the second system contains the second verse. Each system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'Maestoso' and the time signature is common time (C). The key signature has one sharp (F#). The lyrics are: 'Hymns of praise then let us sing, Al - le - lu - ia, Un-to Christ, our Heav'nly King, Al - le - lu - ia, Who en-dured the Cross and grave, Al - le - lu - ia, Sin-ners to re-deem and save. Al - le - lu - ia, A - - men.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'rall.'.

Hymns of praise then let us sing, Al - le - lu - ia, Un-to Christ, our Heav'nly King,  
Hymns of praise then let us sing, Al - le - lu - ia, Un-to Christ, our Heav'nly King,  
Hymns of praise then let us sing, Al - le - lu - ia, Un-to Christ, our Heav'nly King,  
Hymns of praise then let us sing, Al - le - lu - ia, Un-to Christ, our Heav'nly King,  
*Maestoso.* ♩ = 66.  
Al - le - lu - ia, Who en-dured the Cross and grave, Al - le - lu - ia,  
Al - le - lu - ia, Who en-dured the Cross and grave, Al - le - lu - ia,  
Al - le - lu - ia, Who en-dured the Cross and grave, Al - le - lu - ia,  
Al - le - lu - ia, Who en-dured the Cross and grave, Al - le - lu - ia,  
Sin-ners to re-deem and save. Al - le - lu - ia, A - - men.  
Sin-ners to re-deem and save. Al - le - lu - ia, A - - men.  
Sin-ners to re-deem and save. Al - le - lu - ia, A - - men.  
Sin-ners to re-deem and save. Al - le - lu - ia, A - - men.  
rall.  
rall.  
rall.  
rall.  
rall.

The Congregation might join the Choir in singing this (the 2nd) verse of the well-known Easter Hymn.

# ORATORIOS, CANTATAS, MASSES, &c.

ONE SHILLING EACH.

**THOMAS ANDERTON.**

THE WRECK OF THE HESPERUS.

**E. ASPA.**

THE GIPSIES.

**ASTORGA.**

STABAT MATER.

**BACH.**

GOD GOETH UP WITH SHOUTING.

GOD'S TIME IS THE BEST.

MY SPIRIT WAS IN HEAVINESS.

O LIGHT EVERLASTING.

BIDE WITH US.

A STRONGHOLD SURE.

MAGNIFICAT.

**J. BARNBY.**

REBEKAH.

**BEETHOVEN.**

ENGEDI, OR DAVID IN THE WILDERNESS.

MOUNT OF OLIVES.

MASS IN C (LATIN WORDS).

MASS IN C (LATIN AND ENGLISH).

RUINS OF ATHENS.

**Sir W. STERNDALÉ BENNETT.**

INTERNATIONAL EXHIBITION ODE, 1862.

**J. BRAHMS.**

A SONG OF DESTINY.

**CARISSIMI.**

JEPHTHAH.

**CHERUBINI.**

REQUIEM MASS IN C MINOR (LATIN AND ENGLISH).

THIRD MASS, IN A (CORONATION).

FOURTH MASS, IN C.

**SIR M. COSTA.**

THE DREAM.

**NIELS W. GADE.**

SPRING'S MESSAGE. 8d.

CHRISTMAS EVE.

THE ERL-KING'S DAUGHTER.

**HERMANN GOETZ.**

BY THE WATERS OF BABYLON.

NØENIA.

**CH. GOUNOD.**

MESSE SOLENNELLE (LATIN WORDS).

THE SEVEN WORDS OF OUR SAVIOUR ON THE

CROSS (FILLE JERUSALEM).

DAUGHTERS OF JERUSALEM.

GALLIA.

**J. O. GRIMM.**

THE SOUL'S ASPIRATION.

**HANDEL.**

MESSIAH (POCKET EDITION).

ISRAEL IN EGYPT (DITTO).

JUDAS MACCABÆUS (DITTO).

DETTINGEN TE DEUM.

UTRECHT JUBILATE.

O PRAISE THE LORD WITH ONE CONSENT.

ACIS AND GALATEA.

ACIS AND GALATEA. Edited by J. BARNBY.

**HAYDN.**

THE CREATION (POCKET EDITION).

SPRING. SUMMER. AUTUMN. WINTER.

FIRST MASS, IN B FLAT (LATIN AND ENGLISH).

FIRST MASS, IN B FLAT (LATIN WORDS).

SECOND MASS, IN C (LATIN WORDS).

THIRD MASS (IMPERIAL) (LATIN WORDS).

THIRD MASS (IMPERIAL) (LATIN AND ENGLISH).

TE DEUM (LATIN AND ENGLISH).

**DR. HILLER.**

A SONG OF VICTORY.

**G. A. MACFARREN.**

MAY DAY.

**MENDELSSOHN.**

HYMN OF PRAISE (LOBGESANG).

AS THE HART PANTS.

COME, LET US SING.

WHEN ISRAEL OUT OF EGYPT CAME. 8 VOICES

NOT UNTO US.

LORD, HOW LONG WILT THOU FORGET ME?

HEAR MY PRAYER.

THE FIRST WALPURGIS NIGHT.

MIDSUMMER NIGHT'S DREAM.

MAN IS MORTAL (8 VOICES).

FESTGESANG (HYMNS OF PRAISE).

FESTGESANG (MALE VOICES).

CHRISTUS.

TO THE SONS OF ART.

AVE MARIA (SAVIOUR OF SINNERS). 8 VOICES.

THREE MOTETS. FEMALE VOICES.

**MEYERBEER.**

91ST PSALM (LATIN WORDS).

91ST PSALM (ENGLISH WORDS).

**MOZART.**

FIRST MASS (LATIN AND ENGLISH).

SEVENTH MASS (LATIN WORDS).

TWELFTH MASS (LATIN WORDS).

TWELFTH MASS (LATIN AND ENGLISH).

REQUIEM MASS (LATIN WORDS).

REQUIEM MASS (LATIN AND ENGLISH).

**PERGOLESI.**

STABAT MATER (FEMALE VOICES).

**ROMBERG.**

THE LAY OF THE BELL (NEW EDITION).

THE TRANSIENT AND THE ETERNAL.

**ROSSINI.**

STABAT MATER (LATIN AND ENGLISH).

**F. SCHUBERT.**

SONG OF MIRIAM.

MASS IN G.

**R. SCHUMANN.**

ADVENT HYMN, "IN LOWLY GUISE."

MANFRED.

NEW YEAR'S SONG.

**E. SILAS.**

MASS IN C.

**ALICE MARY SMITH.**

ODE TO THE NORTH-EAST WIND.

**SPOHR.**

THE LAST JUDGMENT.

GOD, THOU ART GREAT.

THE CHRISTIAN'S PRAYER.

HYMN TO ST. CECILIA.

**A. SULLIVAN.**

FESTIVAL TE DEUM.

**C. M. VON WEBER.**

MASS IN G (LATIN AND ENGLISH).

MASS IN E FLAT (LATIN AND ENGLISH).

JUBILEE CANTATA.

**S. WESLEY.**

DIXIT DOMINUS.

**S. S. WESLEY.**

O LORD, THOU ART MY GOD.

LONDON: NOVELLO, EWER AND CO.

Prince's  
at the se  
The p  
for ente  
Brahms  
8th and  
was ad  
by the  
tive pic  
article  
orchestr  
their mo  
Concert  
latter b  
Orchest  
Serenac  
ture, Op  
these co  
itself, a  
tocratic  
the hea  
thought  
and the  
ingly na  
acknow  
argume  
the pre  
nature.  
also in  
(manus  
special  
unfortu  
symph  
virtuos  
wall "  
no me  
enthus  
Nor ca  
in the  
the sol  
hardne  
Bechst  
now re  
Look  
achiev  
must o  
series  
but we  
tion in  
the pu  
unanin  
Berlin  
boast  
able  
unpro  
which  
for the  
way o  
of the  
devote  
maste  
influe  
simila  
eman  
dram  
to be  
reason  
which  
ment  
unmi  
our ic  
Me  
"Cap  
of th  
been  
toll  
wher  
his a  
whic  
in th



Prince's family and the Hereditary Prince of Meiningen: at the second concert the Emperor himself was present.

The present would be so far a favourable opportunity for entering somewhat minutely into the merits of Brahms's productions, since in the two concerts of the 8th and 9th ult. (to which on the first-named day a *matinée* was added, consisting exclusively of pianoforte works by the same composer), a tolerably complete representative picture was offered of his creative activity. This article being, however, devoted chiefly to the Meiningen orchestra, I must be content to record the programmes and their more or less satisfactory execution, viz.—Pianoforte Concertos, Nos. 1 and 2 (the former played by Bülow, the latter by the composer); Symphony, C minor, No. 1; *Orchestral Variations* on a theme by Haydn, Op. 56; *Serenade* for small orchestra, Op. 16; "Tragic" Overture, Op. 81; and "Academical" Overture, Op. 80. In all these compositions a gifted artistic individuality manifests itself, always commanding respect, though in its cool, aristocratic attitude, but rarely, at least in my case, warming the heart. Brahms appears to me more rational in his thoughtful, sombre works, such as the "Tragic" Overture and the C minor Symphony, than, for instance, in the seemingly naïve *Serenades*. His predilection for, and universally acknowledged mastery in, the variation-form should be an argument in the side of his contrapuntal knowledge, and of the predominance of the reflective faculty in his artistic nature. The last-mentioned qualities are conspicuous also in the second pianoforte concerto, which, as the latest (manuscript) production of the artist, commanded the special attention of all present. Appertaining to the unfortunately now so much cultivated dual-species of symphony and solo-piece, wherein even the most expert virtuoso finds himself mercilessly "pushed against the wall" (to use a Bismarckian expression), this work by no means merits the applause which in its generally enthusiastic disposition the audience accorded to it. Nor can, in my opinion, the want of charm noticeable in the new concerto be ascribed merely to the fact that the solo part was executed by the composer himself, whose hardness of tone—somewhat modified only by the splendid Bechstein instrument—could not be gratifying to ears just now rendered over-critical by the presence of a Bülow.

Looking back once more upon the total artistic results achieved by the Meiningen Capelle Concerts in Berlin, we must confess that not only are we indebted to them for a series of enjoyments of the highest and noblest character, but we may also expect to date from them a salutary revolution in our musical status generally. Both on the part of the public and the critical press the opinion was expressed unanimously that a community of excellent artists such as Berlin, and more especially the Royal orchestra, can boast should no longer be suffered, through unfavourable circumstances, to remain in a state of quasi-unproductiveness; that the obstacles should be removed which the harassing life of a great capital and the regard for the financial welfare of our Opera have placed in the way of our artists—every one of whom is at least the equal of their Meiningen rivals—so that they may be enabled to devote more time to the serious study of the symphonic masterpieces. In this direction, then, a reformatory influence may be anticipated from the Meiningen Capelle similar to that which the famous troupe of dramatic artists emanating from the same place has exercised upon the drama throughout Germany. We have thus double cause to be grateful to the small Thuringian Residence; sufficient reason to look upon it as a fostering asylum of culture which our fatherland, in the present phase of its development, stands peculiarly in need of, lest it should become unmindful of its true calling, viz.—to preserve and increase our ideal possessions.

MR. FRANCIS HOWELL, composer of the Oratorios "Captivity" and "Land of Promise," the Cantata "Song of the Months," and other works, has, we regret to hear, been seriously ill for the last fifteen months, and become totally blind. The leading inhabitants of Westerland, where he was organist for seven years, in sympathy with his afflictions, have organised a testimonial fund, in aid of which Mr. S. C. Grover, of the London and County Bank in that town, will gladly receive contributions.

THE Philharmonic Society announces six Concerts during the season. The programmes present an unusual amount of variety, modern music being judiciously mixed with many of the time-honoured works for which the subscribers annually look. An important feature will be Rubinstein's "Paradise Lost" (the English adaptation by Mr. Henry Hersee), the composer having been specially invited to conduct its performance. Liszt's symphonic poem "Hungaria" will also be produced for the first time in England, and Signor Sgambati, of Rome, will make his first appearance in this country, and play his new Pianoforte Concerto. Arrangements are also in progress for the production of Brahms's new Pianoforte Concerto, and his Choral Ode "Nanie" (Schiller's poem), never before heard in England. Native talent will be recognised by the production of new orchestral works by Mr. C. Villiers Stanford and Mr. F. Corder. We may also mention that Weber's "Preciosa," with the dialogue (in Cantata form) to be read, will be given at the last concert. Under the direction of Mr. W. G. Cusins (who conducts the concerts), a Philharmonic choir of 200 voices is actively engaged in rehearsing the choral works to be given, and, pursuing the course adopted last season, two rehearsals will precede every concert. Madame Christine Nilsson, Madame Rose Hersee, Madame Marie Roze, Miss Marriott, Miss Santley, Miss Orridge, Mr. Maas, Mr. Barton McGuckin, Mr. F. Boyle, Mr. Edward Lloyd, Mr. Frederic King, Mr. F. B. Foote, Signor Foli, and Mr. J. T. Carrodus have already accepted engagements; and negotiations are pending with several eminent artists, including Madame Albani, Madame Patey, Herr Joachim, and Madame Schumann. The first concert takes place on the 9th inst.

MR. THOMAS MOLINEUX, who so munificently gave the Royal Society of Musicians one thousand guineas last year, has recently forwarded to the Honorary Treasurer, Mr. W. H. Cummings, a letter inclosing a New Year's gift of one hundred guineas. We are glad to be able to add that the members of the Society at their Christmas general meeting, unanimously decided to rescind the clause in the by-laws of the Society which made it imperative for all candidates for membership to have resided for a certain period within twenty-five miles of London—an absurd regulation, for as soon as a candidate became elected he was free to live where he pleased; and, as a matter of fact, there have been members and claimants on the Society in America, Australia, France, and other foreign countries. The Society is described in its charter as of Great Britain, and it is now wisely and liberally determined that professors of music in any part of Great Britain shall be eligible for membership. This reform was ardently desired by many members of the Society now deceased, notably Sir Sterndale Bennett and Sir John Goss, and it is to be hoped that all cathedral organists and eminent provincial musicians will at once evince their instinct for self-protection, and their love and charity for their less fortunate brethren and sisters, by enrolling themselves as members of this truly benevolent institution. The books of the Society show that in the year 1881 actual money grants have been made to over eighty persons, in various sums amounting in the aggregate to nearly three thousand pounds.

MR. EDWARD R. TERRY was, on the 11th ult., presented by the choir of St. Peter's Church, Paddington, with a testimonial, on his resigning the post of Organist and Choirmaster, which he had held for eight and a half years. The presentation took the form of a beautifully illuminated address accompanied by an ebony and gold cabinet, containing bound volumes of all Handel's and Mendelssohn's Oratorios, and works by Bach, Beethoven, Sterndale Bennett, Barnby, H. Smart, Guilman, &c. Mr. Terry acknowledged the present in a few well-chosen words, and the Vicar and Churchwarden expressed their indebtedness to him for his valuable services.

A CONCERT will be given on Thursday evening, the 9th inst., at the Langham Hall, Great Portland Street, in aid of the fund for the restoration of Holy Trinity Church, Marylebone. Miss Mary Davies, Madame Mudie-Bolingbroke, Mr. John Thomas (harp), and Mr. Charles Fletcher (violin) are among the artists announced to appear.

THREE Orchestral Concerts, at popular prices, are announced by Mr. Walter Macfarren at St. James's Hall, which promise to be of the highest interest. There will be a band of seventy performers, led by M. Sainton, comprising most of our eminent orchestral performers. The programmes will include Beethoven's Symphony in C minor (No. 5) and Overture, "Leonora" (No. 3); Weber's Overture to "Oberon"; Spohr's Symphony "Die Weihe der Töne" and Dramatic Concerto for violin; Mendelssohn's Violin Concerto, Overture to "Ruy Blas," and Overture, Scherzo, Notturmo, and Wedding March from the "Midsummer Night's Dream" music; Schumann's Pianoforte Concerto in A minor; Sterndale Bennett's Pianoforte Concerto in C minor; Piat's Fantasia Romantica for violoncello (first time in London); G. A. Macfarren's Overture to "St. John the Baptist"; and Walter Macfarren's Symphony in B flat, Pastoral Overture, Overture "Hero and Leander," Overture "King Henry V." (first time in London), and Pianoforte Concertstück in E. The solo instrumentalists are Herr Joachim and M. Sainton (violin), Signor Piat (violoncello), Miss Cantelo, Miss Margaret Gyde, and Mr. Charlton T. Speer (pianoforte); and the solo vocalists Miss Mary Davies, Miss Clara Samuël, Madame Patey, Mr. Edward Lloyd, and Mr. Santley. The concerts (which will be conducted by Mr. Walter Macfarren) will take place on Saturday evenings, commencing on the 25th inst.

We take the following from the *Times* of the 18th ult. :—

A meeting of the citizens of Manchester, convened by the Mayor, in compliance with a requisition signed by Mr. Charles Hallé and other prominent musicians, was held yesterday at the Town Hall for the purpose of considering the desirability of establishing a National Conservatoire of Music in London on the lines advocated by the Duke of Edinburgh, the Duke of Albany, and Prince Christian on the occasion of their recent visit to Manchester. The Mayor presided, and there was a large attendance of musicians. Mr. Charles Hallé, in moving a resolution approving the scheme for the establishment of a National Conservatoire, said England was the only country in Europe which did not possess such an institution, and yet it was the most music-loving, as distinguished from music-making, country in the world. There was a great lack of competent teaching power in the country, and there were no means by which young people who promised to become good musicians could be trained, unless their parents were possessed of ample resources. The lack of teaching power would be met by the proposed institution, which would create a number of thorough musicians. It was intended to give education gratuitously to all pupils at the Conservatoire, but they would be bound to go through the full course of five or six years' study. In this respect the Conservatoire would differ from existing institutions, where pupils paying fees could enter for as many terms as they pleased. There would be more English vocalists and more musicians in the front rank, if they could complete their education at home. A Frenchman, a German, a Swede, a Dutchman could complete his education in his own country, but an Englishman had to be sent abroad to finish his musical education. This would no longer be necessary when the Conservatoire was established, and he believed it would be so beneficial in its effects that it would change the musical face of the country completely. Mr. Freemantle seconded the resolution, which was supported by Mr. John Slagg, M.P., and carried unanimously, and a committee was appointed to take steps for the carrying out of the scheme.

The prospectus of the "Sunday Evening Association," recently forwarded to us, announces as its object "to bring together all persons who, estimating highly the elevating influence of music, the sister arts, literature and science, desire by means of meetings on Sunday evenings to see them more fully identified with the religious life of the people." As we have always warmly advocated such performances of sacred music, we need scarcely say that the movement has our heartiest sympathy; and, if only as a protest against the hysterical "services" to which we have lately called attention, we hope that all true music-lovers will give this project their earnest support. The first meeting takes place at Neumeyer Hall, Hart Street, Bloomsbury, on Sunday, the 12th inst., when selections from "Elijah," some of Mendelssohn's Psalms, and four-part songs will be performed.

SPECIAL Services were held at Christ Church, Bermondsey, on Christmas Day. The Morning Service consisted of Dykes's Te Deum in F, Garrett's Kyrie in D, and Hopkins's Anthem, "Let us now go even unto Bethlehem." The Evening Service was Bunnett in F, and the Anthem "Now when Jesus was born" (Hatton). At the close of the Evening Service the recitative and solo "But who may abide" and the chorus "Glory to God" ("Messiah"), Gounod's "Nazareth," and Mozart's "Gloria" were well rendered. A selection of carols was also sung. Mr. Stretton Swann presided at the organ.

THE provisional programme of the Birmingham Musical Festival in August next announces for Tuesday morning Mendelssohn's "Elijah"; Tuesday evening, Sir Julius Benedict's Cantata "Graziella," and a miscellaneous Selection, including Cowen's Scandinavian Symphony and Gounod's "Marche Nuptiale." On Wednesday morning will be produced Gounod's Oratorio, written expressly for the Festival, called "The Redemption"; and in the evening Mr. A. R. Gaul's Cantata "The Holy City." Mr. C. V. Stanford's Serenade for orchestra, and Berlioz's Overture to "Benvenuto Cellini" will be given. Thursday morning will be devoted to the "Messiah"; and in the evening Gade's new Cantata "Psyche," Weber's Concerto for clarinet and orchestra, and the Overture to "William Tell" will be performed. Friday morning's programme will comprise Cherubini's Mass in C, Mozart's Symphony in G minor, Brahms's "Triumphlied," and Beethoven's "Mount of Olives"; and the Festival will conclude on Friday evening with a repetition of Gounod's new Oratorio. A programme of such high interest reflects the utmost credit upon all concerned in its management; and there can be little doubt that artists and amateurs of all countries will assemble to do honour to so memorable an occasion.

We are requested to state that Sir Michael Costa has awarded the prize of ten guineas and the gold medal—offered by the Academical Board of Trinity College, London, for the best sonata for pianoforte and violin—to Mr. J. Conway Brown, a Fellow and Licentiate of the College. He has also accorded special mention to a sonata with the motto "Vulnerati, non victi." The prize of three guineas, offered for the best choral or hymn-tune, has been awarded by the adjudicator, Professor W. H. Monk, to Mr. W. H. Sampson. Sir Herbert Oakeley, the adjudicator in the competition for the best essay on "The Importance of General Culture to the Musician," has awarded the gold medal to Miss Amelia Roberts, and distinguished as *proxime accessit* Miss Gertrude Mosely, both ladies being students of Trinity College.

A VERY successful Concert was given at the Victoria Hall, Victoria Park, on the 25th ult. The vocalists were Miss Mary Beare, R.A.M. (who won great applause for her rendering of Weber's "Softly sighs" and Bishop's "Mocking-Bird," the flute obligato to the latter being admirably played by Mr. J. Beare), Miss Hughes, Mr. Alfred Kenningham, and Mr. J. T. Hutchinson. Mdlle. C. A. Brouil gave violin solos; and the programme was agreeably diversified by a selection of part-songs, well sung by Messrs. Everett, Ponsford, and Thomas. The accompaniments were played by Mrs. J. Hughes and Miss Beare, and Messrs. W. Thomas and W. T. Beare were the Conductors.

THE New Highbury Athenæum, which has replaced the old iron building of the same name, was opened on the 23rd ult. with a *Conversazione*. It is a handsome stone structure in the modern Italian style, built from the designs of Mr. Pickering, capable of holding 1,000 people, and provided with a permanent concert platform, accommodating 200 performers. The Highbury Philharmonic Society, whose concerts henceforth will be held in this hall, performed a selection of music, under the direction of Dr. Bridge, the programme including the Overture to "Zampa," a Minuet and Trio by the Conductor, and several part-songs.

The prospectus of the Brighton Sacred Harmonic Society, under the conductorship of Mr. Robert Taylor, announces three Subscription Concerts during the ensuing season, commencing on the 7th inst., the programmes of which will be selected from Macfarren's "Christmas," J. F. Barnett's "Ancient Mariner," Mendelssohn's 42nd Psalm, Handel's "Joshua," and Gounod's "Messe Solennelle," several madrigals and part-songs being also included. The organist is Mr. F. Butler, jun.

THE Church of St. Alphege, Southwark, situate in Lancaster Street, Borough Road, will be opened on Thursday, the 2nd inst., on which occasion Evensong will be sung with full orchestral accompaniment by the Orchestral Guild of St. Stephen, South Kensington, commencing at 8 o'clock.

MR. SIMS REEVES'S first Concert of operatic, national, and miscellaneous music took place at St. James's Hall on the 24th ult. A notice was circulated in the hall that Mr. Reeves would be unable to sing all the music set down for him in consequence of the weather having affected his throat. He was consequently compelled to omit the scena "Thro' the forests" ("Der Freischütz"), but he gave "My pretty Jane" and "The Bay of Biscay," with the usual result of arousing the audience to enthusiasm. Madame Marie Roze, Miss Spenser Jones, Mr. Herbert Reeves, Mr. F. Barrington Foote, and Mr. Henry Pyatt pleased greatly in their various solos, Miss Jones winning an encore for her singing of "On the banks of Allan Water." The Anemoic Union played selections from "Don Giovanni," "Il Conte Ory," &c., and Mr. Lazarus contributed a clarinet solo. Mr. Sidney Naylor officiated as conductor.

THE Erith Choral Society gave the first Concert of the tenth season at the Public Hall on the 17th ult., conducted by Mr. Richard Lemaire. Mendelssohn's "Elijah" was performed with orchestral accompaniment, the band being composed of members of the Royal Artillery, under the leadership of Mr. Mansfield. The vocalists were Madame Worrell, Mr. Redfern Hollins, and Mr. Frederic King, the alto solos being sung by a member of the choir. The choruses were given with much precision and effect. Mr. W. S. Hoyte presided at the pianoforte, and Mr. G. E. Blunden at the harmonium.

THE 119th monthly Concert of the Grosvenor Choral Society was given at the Grosvenor Hall on the 20th ult., under the direction of Mr. G. R. Egerton. The principal feature of the programme was the comic Cantata, "Jack and the Beanstalk," by Edmund Rogers. The solos were rendered by Mrs. Luff, Miss Lizzie Turner, Mr. S. G. Millen, and Mr. R. Prestidge Tabb. A miscellaneous selection was also given, in which Mrs. Alfred Morris, Miss Annie Daymond, R.A.M., and the before-mentioned vocalists took part. Miss Florence Hartley was an able accompanist.

WE are informed that, besides the series of Symphony Concerts announced by Messrs Schulz-Curtius for May and June next, Mr. Charles Hallé has consented to undertake the artistic direction and conductorship of the series of Symphony Concerts to be given at St. James's Hall on Saturday nights during the winter 1882-3, beginning in October, and ending in June. On some occasions, when Mr. Hallé will be compelled to be absent owing to his engagements in the country, other conductors of eminence will be invited to take his place as guests.

A SACRED Concert took place at Tottenham Court Road Chapel on the 23rd ult., under the direction of Mr. Arthur Dorey. The vocalists were Miss Annie Matthews, Miss Jeanie Rosse, Messrs. W. Rendell and H. G. Froome, all of whose efforts were much appreciated by the audience. Two violin solos by Miss Titterton were very successful, and anthems by Goss, Gounod, &c., agreeably varied the programme. Mr. Dorey played two organ solos with excellent effect.

THE following is a list of the candidates who have passed the recent Examinations at the University of London: Intermediate D. Mus. Examination (First Division): William Henry Hunt, private study. Intermediate Examination in Music (First Division): Ebenezer Gould, Trinity College, Dublin, and New College; (Second Division): Walter Hurst, Owens College.

A CONCERT was given at the Lecture Hall, Bloomsbury Chapel, on Tuesday, the 24th ult., by the choir, under the direction of Mr. J. G. Freeman. The programme, which consisted of ballads and glees, was executed very creditably. Miss Turner and Mr. Arthur Weston were the soloists.

#### The Church Times says:—

The small organ on wheels, just erected in St. Paul's Cathedral by Willis, was used for the first time on Christmas Day to accompany the celebrant's chanting of the Comfortable Words, Preface, &c., at the High Celebration. The effect was excellent, far better than when the great organ was used, the distance of the latter from the high altar, and the difficulty felt by both celebrant and organist in hearing each other, rendering it almost impossible for them to keep together.

THE Royal Albert Hall Choral Society gave the usual performance of "The Messiah," on the evening of Dec. 26, the soloists being Mesdames Marie Roze and Isabel Fassett, Messrs. Lloyd and Santley. The gentlemen were both in excellent voice, and sang the tenor and bass solos in their usual perfect style. Madame Fassett made an excellent impression by her beautiful voice and expressive rendering of the contralto airs, and Madame Roze was much appreciated in "Rejoice greatly." The choir was effective, though hardly so numerous as usual. On the 18th ult. Hiller's "Song of Victory" and Sullivan's "Martyr of Antioch" were performed, with Miss Anna Williams, Madame Trebelli, and Messrs. Frank Boyle, F. King, and Brereton as principals. Mr. Barnby conducted on both occasions.

THE first number of a monthly journal devoted to music, called the "St. Cecilia Magazine," published in Edinburgh with the commencement of the new year, may be accepted as a proof of the growing love for, and appreciation of, the art in Scotland. It is evidently edited by one who is not only an earnest partisan, but a valuable worker in the good cause; and as he has enlisted the services of thoroughly competent contributors, there can be little doubt of the permanent success of the new venture, which we need scarcely say has our warmest sympathy.

A CONCERT was given at Regent's Park Chapel on Thursday, December 22, under the management of Mr. Hulbert L. Fulkerson, assisted by Miss Henrietta Beebe, Miss Kate Bentley, Miss Augusta Arnold, Mr. Alfred Moore, and Mr. R. H. Cummings, vocalists. Herr Otto Booth contributed two violin solos, which were much appreciated. The accompaniments were artistically played by Mr. Ernest Ford on the pianoforte, and Mr. Ernest O. Kiver officiated at the organ.

AT the Priory Church of St. Bartholomew the Great, West Smithfield, a selection of Christmas Carols was sung after Evensong on New Year's Day, among which were Novello's arrangement of "Adeste Fideles," Gounod's "Nazareth," "Bethlehem," &c. A choir, increased for the occasion, rendered both the Service and the Carols in a manner reflecting much credit upon Mr. F. Earnshaw, the Organist and Choirmaster.

THE Organ, rebuilt by Bryceson and Sons, at St. Luke's Church, Woodside, near Croydon, was reopened by Mr. Charles J. Frost, Mus. Bac., Cantab., on the 15th ult., when an excellent programme was provided. The choir of the church sang two anthems, and Bunnett's Service in F, accompanied by Mr. George, Organist of the church. An appropriate sermon was preached by the Rev. H. R. Blackett, M.A., Vicar of St. Andrew's, Croydon.

THE members of the St. George's Glee Union held their usual monthly Concert at the Pimlico Rooms on the 5th ult. The programme, which consisted of a miscellaneous selection, was well performed. The soloists were Madame Osborne Williams, Miss Edith Mahon, Mr. H. Schartau, Mr. H. Parkin, Mr. T. Burridge, and Mr. P. Hannant. Mr. F. R. Kinke accompanied, and Mr. Joseph Monday conducted.

THE Bolingbroke Choral Society gave its first Concert on the 23rd ult., at Bolingbroke Hall, when the greater part of "The Messiah" was rendered by a chorus of sixty voices, assisted by Miss Bessie Webber, Miss Edith Ball, Mr. F. Brough, and Mr. G. Whillier. Miss Halcrow presided at the pianoforte, and Mr. J. Liddell at the harmonium. Mr. John Ulrich was Conductor.

A SERVICE of Praise was held on December 22 at St. Peter's Church, Eaton Square, at which portions of "The Messiah" were sung. The choir was assisted by about thirty gentlemen, and Mr. W. de M. Sergison ably presided at the organ. The solos were sung entirely by members of the choir.

IN consequence of the resignation of Dr. Armes, Mr. T. A. Alderson, Organist of St. Andrew's, Newcastle-upon-Tyne, has been elected Conductor of the Durham Musical Society.

THE Queen has been pleased to accept the dedication to her by M. Gounod of his Oratorio "The Redemption," composed for the next Birmingham Musical Festival.

THE Choir of the Kyrle Society, under the direction of Mr. Malcolm Lawson, gave a performance of "Elijah" on Thursday, the 12th ult., in the Church of St. Clement's, Notting Hill. The soloists were Miss Edith Philips, Miss E. Lawson, Miss Clara Myers, Mr. George Corby, and Mr. Albert Orme. Mr. E. H. Turpin presided at the organ, and Mr. W. Tate at the harmonium.

MR. WALTER SKEEN gave a Concert on the 17th ult. in the New Public Hall, Balham. The vocalists were Miss M. Roby, Miss Marian Burton, Mr. G. Bassett, and Mr. Tabb, all of whom were most favourably received by the audience. The "Toy" Symphony was a feature in the programme. Mr. Percy Hawkins was an efficient accompanist.

MR. WALTER WESCHE gave an Organ Recital at Lancaster Hall on the 16th ult. The programme included selections from the works of Bach, Gounod, Berlioz, &c. Mr. Gabriel Thorp and Mr. D. Trevor Roper were the vocalists, and Mr. Russell Lochner presided at the pianoforte.

THE prospectus of the third season of the Brondesbury Philharmonic Society, under the conductorship of Mr. Frederick Walker, announces that an Amateur Orchestral Association, conducted by Herr Alfred Laubach, has been formed in connection with the Society, meetings for practice being held every Thursday evening.

WE regret to announce the decease of Madame Alexander Newton, a well-known vocalist some thirty years since, and one of the artists engaged to accompany Jenny Lind (Madame Goldschmidt) on her first concert-tour in this country. Her death occurred on the 22nd of December last, in her sixty-third year.

AN Organ Recital of music appropriate to Christmas was given by Mr. Charles J. Frost, Mus. Bac., Cantab., at the Wesleyan Church, College Park, Lewisham, on the 4th ult. The programme was carefully selected, and included several vocal pieces, well sung by Miss Eva Thompson.

THE programme of the Sacred Harmonic Society's Concert at St. James's Hall on Friday evening next, the 3rd inst., comprises Handel's "Zadock the Priest," Gounod's "Messe Solennelle," and Beethoven's "Mount of Olives."

THE Annual Festival of the Lay Helpers' Association will take place in St. Paul's Cathedral on Monday evening, the 20th inst. The Magnificat and Nunc dimittis will be Dr. Stainer's "Irregular Chant" setting (No. 1), and Schubert's "Song of Miriam" is to form the Anthem.

THE Madrigal Society has offered two prizes, of ten and five pounds respectively, for the best and second best Madrigals, to be written in the style of the seventeenth century. The Madrigals must be sent in by April 15, and the award of the judges will be made known in June.

THE Special Lenten Services, which have for several years past been held at St. Anne's, Soho, will be continued this year every Friday evening during Lent, at 8 o'clock, and on Good Friday afternoon at 4 o'clock.

MENDELSSOHN'S "Hymn of Praise" and Rossini's "Stabat Mater" will be performed at the Royal Albert Hall Choral Society's next Concert on Wednesday evening, the 8th inst.

HOFFMANN'S Cantata "Cinderella" will be performed, for the first time in London, by the Tufnell Park Choral Society, under the direction of Mr. W. H. Thomas, on the 2nd inst.

THE organ at the Bow and Bromley Institute is, we are informed, under reconstruction, and will not be completed until about the 7th inst. Meanwhile pianoforte and string Recitals have been successfully given.

WE understand that M. Gounod has received the command of Her Majesty to compose a March in honour of the approaching marriage of H.R.H. the Duke of Albany.

THE subscription for the "Nibelungen" performances at Her Majesty's Theatre next May already amounts to more than £3,500, without reckoning any "property seats."

ALL matter and advertisements for the March number should reach us not later than the 21st inst., as the short month obliges us to go to press earlier than usual.

## REVIEWS.

*Handlexikon der Tonkunst.* Herausgegeben von Dr. August Reissmann. [Berlin: Robert Oppenheim, 1882.]

THIS is an abridged edition of Dr. Reissmann's elaborate and necessarily expensive work entitled "Musikalisches Conversations-Lexikon"—much esteemed by all musicians for the variety and solidity of its contents. The professed intention, therefore, of the editor to present "in the most concise form" (we are quoting from the preface) "all the results of a ten-years' task on the part of the most prominent musical writers of the present day, as represented in the larger work," ought certainly to command the earnest support of both amateur and professional musicians. Such a work would undoubtedly meet the requirements of at least the vast majority of the first-named constituents of the musical community, inasmuch as it would be (again quoting the words of the preface) "a real handbook, a truly reliable guide in the far-extending field of the musical art." We have spoken thus far in conditional terms, and should be glad to be able to follow up our propositions by positive praise of the manner in which Dr. Reissmann has acquitted himself of his self-imposed and by no means easy task. Unfortunately, we are unable to do this. Abridgments—and especially such as involve the compressing of the matter contained in eleven volumes into a single one—require the exercise of an exceptional amount of judgment and patient care on the part of an author; and if Dr. Reissmann has given abundant proof of the possession of both these qualities in his former works, he has but imperfectly exercised them in the present instance. His "Handlexikon," in fact, bears every trace of having been hastily compiled, without any fixed plan as to the proportionate treatment of the various subjects, and is therefore teeming with anomalies, omissions, and what is worse, inaccuracies. Or how shall we otherwise explain the fact—referring to the first-named category—that while to Mendelssohn ten columns are devoted, Beethoven only occupies three, Wagner four, and Brahms is not alluded to in the space of less than half a column? Nor are these incongruities atoned for by a reference to the existing standard biographies of individual composers; the handbook alone must remain, as far as its readers are concerned, the "reliable guide in the far-extending field of musical art." In the chapter of omissions so many names might be quoted of composers of merit, both past and present, that we must confine ourselves to the mention of a few which we select at random. Thus among English musicians we look in vain for Sir Henry Bishop, Barnett, Cowen, Villiers Stanford, and many others equally deserving of recognition. Among foreign composers we miss the names of E. Reyer, B. Godard, A. Dvorak, Sgambati, &c. And this in a work which has professedly "curtailed the notices concerning the older masters in order to gain more space for those of the present day." As regards the inaccuracies to which we have alluded, they are such either by implication—as in the case of Charles Lamoureux, of whom it is said (in 1882) "he is now the principal conductor at the Grand-Opéra," when as a matter of fact he ceased to hold that position after the resignation of the former director, M. Halanzier—or by direct commission. As an instance of the latter we may cite the word "Dactylus," which is defined as "a metrical foot, consisting of a short syllable followed by two long ones," the reverse, of course, being the truth. Such mistakes may be unfortunate, but they certainly bear out our assertion that the work under notice has been hastily got up, and imperfectly revised. For the information of the German readers of the volume we may add that the English denomination for an eighth-note is "quaver," and that the words "fiddle-faddle," however expressive in English, do not by any means constitute "another term for music" in this country, as the "Handlexikon" will have it.

If we say, in conclusion, that there is much that is excellent and reliable to be found in Dr. Reissmann's handbook, especially in those articles dealing with the technical and historical development of our art, or with abstract conceptions, such as "Romantik," &c., we are conscious of bestowing a doubtful praise upon a work wherein inaccuracies, even in minor points and details, should be rare



exceptions. There can be no doubt, however, that the shortcomings we have pointed out, and which might easily have been multiplied, could be speedily reduced to a minimum by a careful revision, and that by such means the "Handlexikon," which is printed in small but conspicuously clear type, would render absolute its intended usefulness, which at present, for want of such proper revision, is at any rate but a relative one.

*The Great Musicians.* Edited by Francis Hueffer.  
Purcell. By William H. Cummings.  
[Sampson Low, Marston, Searle and Rivington.]

As Mr. Cummings truly says in his preface, the person who undertakes to write a life of Purcell is placed at a disadvantage, for the many who might have put upon record accurate details of the composer's career—more especially Sir John Hawkins and Burney—have most unaccountably, either through indifference or culpable neglect, allowed the facts which were in their lifetime accessible to pass into oblivion. To gather up the loose fragments on this interesting subject, however, and to correct numerous misstatements relating to the life of England's representative composer, no man is more competent than the author of the present book, which assuredly will form one of the most valuable of the series of biographies of the great creative musical artists of the world. The father of Henry Purcell was a gentleman of the Chapel Royal, and in that capacity sang at the coronation of Charles II. He was afterwards appointed a "singing man" of Westminster Abbey, master of the chorister-boys of that church, and music-copyist of the Abbey, "at that time," as Mr. Cummings reminds us, "a very honourable and important position, in consequence of the wholesale destruction of service-books which had taken place during the Commonwealth." The young composer (who was born in 1658), therefore, not only inherited the musical faculty from his father, but probably was indebted to him for much of his early instruction in the art. Amongst the many errors corrected by Mr. Cummings in the course of the volume is that which connects the name of Matthew Locke with the music to "Macbeth." No doubt—as with "Weber's Last Waltz," which we now know was composed by Reissiger—the truth might have been known long ago; but, as nobody thought the subject worth investigation, the item "Locke's Music to Macbeth" was placed for years, and indeed is even now placed, in our programmes as a mere matter of course. Apart from the internal evidence of the music itself, we have now the authority of Mr. Cummings for assigning the composition to Purcell, for he tells us that a copy of the score in the composer's youthful hand is in his own library, "that many old MS. copies of the music have his name attached as composer; and that he was entitled to the credit of it was believed by Dr. William Hayes, Dr. Philip Hayes, Dr. Arnold, and many other eminent musicians." Another important misstatement, made by Hawkins and Burney, is that Purcell was elected organist of Westminster Abbey at the age of eighteen. It is now proved that Dr. Blow resigned this appointment in favour of the young composer in 1680, and thus it was not until he was twenty-two that Purcell obtained this distinguished position. Considering how highly the composer's numerous works were esteemed during his lifetime, their comparative neglect in after years can only be accounted for by the fact of English music being eclipsed by the fashionable mania for works of the Italian school, the "incredible graces" of which, unfortunately, were occasionally copied by Purcell in deference to the growing taste of the day. We are now, however, rapidly recovering from this Italian fever; and, as music of all other countries is freely admitted and admired, it is more than probable that the produce of our own country will again find favour and be restored to the high place it formerly occupied. The author of this book modestly says: "My hope is that this little work may be the forerunner of other Purcell studies, in which it will be possible to give further details respecting Purcell's ancestry, descendants and family, and also to say something more of his noteworthy contemporaries and pupils." So indefatigable, however, have been his researches that we doubt whether much can be added to the facts here put forward; and the

thanks of all Purcell lovers are due to Mr. Cummings for the zeal he has displayed in a cause which we know he has so much at heart.

*Miniatures pour le Piano.* Books I., II., III.  
*Gavotte pour Piano.*

Composées par Oliver King.  
[Novello, Ewer and Co.]

THE young composer of these works may be congratulated upon a distinct advance, because they show that he is learning and profiting by the lesson which experience teaches. Though marked by great talent, some of his earlier productions displayed the effusiveness, contempt of difficulties, and vagueness of expression natural to youth when dominated by a delightful feeling of power. In the pieces before us we see greater conciseness, far more self-restraint, and fuller cognisance of conditions against which it is vain for anything short of the greatest genius to rebel. Mr. King will doubtless learn his lesson still more as time goes on, and become fully alive to the often ignored yet always important truth that a creative artist shows his power almost as much in what he declines to do as in what he does. The first of the three books of "Miniatures" contains a Seguidilla, Romance, Canon, and Mazurka, in all of which both amateur and connoisseur will find plenty to admire. The Seguidilla is, perhaps, destined to greatest popularity, because at once simple in structure and pleasing in effect. With lovers of contrapuntal music the Canon will, of course, have interest, and those who like a piece ingeniously elaborated and somewhat novel in character cannot do better than turn their attention to the Mazurka. In the second book we have a Reverie, Aubade, Idyl, and Menuet, of which the Aubade is likely to be most often heard in drawing-rooms. It is a pretty trifle, full of character. In the Reverie Mr. King indulges his polyphonic taste a little more, perhaps, than is desirable, since the ear soon wearies of involved themes from a single instrument incapable of distinguishing them by varieties of *timbre*. The Idyl is fanciful and pleasing, and the Menuet, like the Mazurka, illustrates the composer's tendency to develop the old dance forms till their character runs some risk of non-identification. The third book excites a special interest because containing pieces avowedly in imitation of the composers Grieg, Henselt, Heller, and Liszt. This kind of work, as far as its outward form goes, is neither the highest nor the most difficult, but Mr. King shows that he has caught something of the spirit of his subject. The resemblance in this subtle respect, as well as in form, is often striking and ingenious. The Gavotte is a very elaborate thing of its kind, only possible to players of some capacity, who will find interest in mastering its pages. Looking at the works as a whole, it is impossible to deny that Mr. King promises to become one of our best composers for the "household instrument."

*Twenty Songs for a Mezzo-Soprano Voice.* With Piano-forte Accompaniment. Composed by Franz Schubert. The English version by Natalia Macfarren.  
[Novello, Ewer and Co.]

ALTHOUGH Schubert has recently acquired a world-wide celebrity for works of the highest importance, his songs still rank amongst the choicest specimens of the art; and now that the taste for something beyond "pretty" music is rapidly spreading, the issue of the twenty vocal pieces before us is indeed well-timed. Schubert does not write for the voice alone, but considers his singer as one only of the artists employed, the instrumental part being so intricately woven into the composition as to render a sympathetic pianist as necessary as a sympathetic vocalist for the due rendering of his songs. In illustration of this, we may select from this volume "Know'st thou the land?" "The Summer Waves," "The Maiden's Lament," and, more especially, the charming Barcarole "On the Water," in which, apart from the excessive beauty of both melody and accompaniment, the alternation between the tonic minor and major forms so distinguishing a feature. We have alluded to these four songs only to call the attention of pianists to the importance of their share in the performance of the pieces, but need scarcely say that the whole contents of the volume will be treasured by all mezzo-soprano

singers who can appreciate the highest class of vocal music. In conclusion, we must commend the English version of the verses, which, being undertaken by one who is not only an excellent translator but an excellent vocalist, cannot fail to prove equally acceptable to admirers of the poetry and of the music.

*Sonata (in D minor) for the Organ.* Composed by James C. Culwick. [Novello, Ewer and Co.]

NOTWITHSTANDING the very large additions made of late by English composers to our stock of original organ music, we must confess that we are sadly in want of compositions of real merit and beauty. We have quantities of what is commonly called clever music, but, with one or two splendid exceptions, how few modern composers have given us works possessing the true ring of genius. The Sonata now under notice is fairly interesting, well worked out, and certainly ranks above mediocrity. In the Moderato Assai, which precedes the Allegro, the chief subject and general working of the Sonata is shadowed forth. The Allegro itself—in D minor—is vigorous, brilliant, and very well designed for a large instrument. Of the Andante and Finale we may remark that the subjects of which they are composed, though tolerably interesting, do not contain sufficient beauty or originality to warrant their being employed in an important work of this kind; neither do they increase sufficiently in interest as they are developed. Notwithstanding this, however, the Sonata, owing to its presenting no great difficulties to the performer, will be found an excellent work for teaching purposes.

*Daily Studies and complete Pedal Scales for the Organ.* By George Ernest Lake. [Novello, Ewer and Co.]

THIS little work of five pages is such a distinct gain to the organ student that we commend it without hesitation. To convey to our readers an idea of its real object we cannot do better than quote a few words from the prefatory remarks. After eulogising Dr. Stainer's "Primer" and Mr. Best's "Art of Organ-Playing," the author goes on to say: "It would, however, seem to me that there is still a want of studies, scales, &c., which would suit equally the novice and the more advanced student for daily practice, and which could not be expected in either of the works I have named above. I have hitherto been compelled to select such studies from several 'Organ Schools,' in imperfect and not always practical forms. In order, therefore, to obviate the compulsory use of so many different books, I venture to think that Dr. Stainer's and Mr. Best's books, combined with the following Scales and Exercises, will prove to the earnest student all that is necessary beyond what his own perseverance and industry can supply." We can only add that, in our opinion, these Exercises cannot fail to be beneficial to those who practise them carefully.

*The Musical Directory, Annual, and Almanack, 1882.*  
[Rudall, Carte and Co.]

THE thirtieth issue of this Directory retains all the features which have secured for the publication so extensive a sale amongst professors and amateurs of music. The alphabetical list of country professors, in addition to that arranged under the heads of the towns in which they reside, is one amongst the many improvements recently introduced; and we can also speak in high terms of the care now exercised in collecting the large amount of information contained in the work.

#### FOREIGN NOTES.

DR. HANS VON BÜLOW gave a series of six most interesting concerts with his Meiningen orchestra, from the 4th to the 9th ult., at Berlin, of which we render a detailed account in another part of our present issue. On the 16th ult. another cyclus of three evenings devoted to works by Beethoven was inaugurated by the indefatigable pianist-conductor at the Berlin Skating-Rink, in the presence of some two thousand listeners, every available seat having been filled. The demonstrations of enthusiasm were similar to those on the preceding occasions, although the acoustic conditions of the locality are less favourable

than those of the hall of the Singakademie, where the former concerts were held. We refer our readers to the programmes of the three additional concerts given at the foot of these notes.

At the Berlin Opera an obsolete work by Auber, entitled "Carlo Broschi," was revived last month with some success.

Madame Albani's success during her recent appearance in a series of characters at the Royal Opera of Berlin has been most complete; her impersonation of *Elsa*, in "Lohengrin" (which she sang in German), having more especially aroused general admiration. The *diva* received the honour of a private interview with the imperial family, and on the day following was presented with a magnificent vase, the gift of the Empress, in recognition of her talent.

Anton Rubinstein's fifth Symphony was performed for the first time at the Leipzig Gewandhaus on the 12th ult., under the personal direction of the composer, whose work was most enthusiastically received. Rubinstein thereupon played three pianoforte pieces by way of acknowledging his thanks to the audience. The eminent pianist was announced to give several concerts at Paris near the end of last month.

The first performance of a grand oratorio by Joachim Raff, entitled "Weltende, Gericht, Neue Welt" (The End of the World, The Judgment, The New World), took place, after most careful preparation, at Weimar, on the 17th ult. The text of the new work is founded upon the Book of Revelation.

Wagner's "Lohengrin" was produced for the first time, as the opening piece of the season, at the Teatro alla Fenice, of Venice, with much success.

The projected performances of Wagner's "Lohengrin" at Paris, under the auspices of Herr Angelo Neumann, are meeting with considerable opposition, and, if not altogether abandoned, will at least be delayed beyond the period originally fixed upon. The patriotic French elementers, of course, very largely into the question, there being, moreover, as is well-known, a strong and not altogether unfounded feeling still at work against the composer personally, who has said some hard things of our French neighbours in his day. Still, it is expected that purely artistic motives will prevail, and that the cosmopolitan Parisians will not be deprived, after all, of the enjoyment of the *chef-d'œuvre* of the reformer.

A subvention of 115,000 francs has been granted by the Town Council of Brussels to the Théâtre de la Monnaie of that town.

The centenary of the birth of Auber, which occurred on the 29th ult., was to be celebrated in a conspicuous manner at several leading institutions of the French capital. At the Grand-Opéra a special performance of some of the popular composer's works, and of a festival cantata composed by M. Léo Delibes, was announced. At the Opéra-Comique a festival performance was to take place on the following day, as also at the Conservatoire, of which institution Auber was director, he having succeeded Cherubini, in 1842, in that position.

It is rumoured that M. Gounod's next opera will be founded on the legend of "Loreley," and will bear the title of "Loreley, ou la Fée du Rhin." Ballet-action is to form a conspicuous element in the projected new work.

A correspondent writes to us from Milan: "A grand benefit Concert, in aid of the sufferers by the burning of the Ring Theatre of Vienna, was given here on the 16th ult., at the Royal Conservatorio, by the German Choral Quartet Society in union with the Italian Società di Canto Corale, and the Scuole Popolari di Canto Corale. The chorus was excellent, especially in the selections from Gounod's Second Mass, which were given with wonderful precision, vigour, and *fièvre* of execution. After this performance Milan may claim a foremost place in choral singing. The sum of 2,000 francs was realised for the charity." We give the programme of this concert in another column.

Under the title of *Archivio Musicale*, a fortnightly musical periodical devoted to the interests of the art in all its branches, has just been established at Naples. The journal is most ably supported by both Italian and foreign writers, and is likely to take a leading part in the musical press of Italy. We wish our enterprising young contemporary every success.

We have  
Musical  
York, edit  
its exist  
Georges  
The w  
inaugura  
opera "C  
The N  
to be en  
cents. Th  
of instru  
one of s  
Europe.  
M. Ma  
his oper  
Brussels  
"Shema  
nounces  
while t  
crowded  
Franz  
brader"  
formed a  
At the  
will be  
viz.: An  
-Trista  
-Don C  
Franz  
making  
has rece  
Leipzig  
An In  
be hange  
arrange  
At a  
manusc  
the sur  
Meyer  
for Bee  
M. C  
"Lyre  
Singak  
Robe  
prepara  
duced i  
Herr  
upon a  
Carl  
Hofthe  
Frankf  
the inv  
machin  
his ing  
Wagn  
Nibel  
to his  
ments  
which  
nothe  
At  
rither  
Carl  
many  
at Co  
was c  
among  
Jean  
on the  
The  
Hérol  
a son  
himse  
conne  
instit  
We  
cently

• Co  
place a

We have also received the first number of *La America Musical*, published in the Spanish language at New York, edited by Dr. Godoy, and that, for the second year of its existence, of *Le Passe Temps Musical*, edited by MM. Georges Cordonnier and Paul Bilhaud, and issued at Paris.

The winter season of the Teatro Regio of Turin was inaugurated with the first performance of Ponchielli's opera "Gioconda," which was most favourably received.

The Museum of the Royal Conservatoire at Brussels is to be enlarged by an addition of Chinese musical instruments. The collection is remarkable for the great variety of instruments represented, and will be the only complete one of specimens of the Chinese instrumental system in Europe.

M. Massenet has introduced several Jewish chants into his opera "Hérodiade," shortly to be transferred from Brussels to Paris, among others being "Hosanna" and "Shemang Yisrael." The Belgian clerical press denounces the work as a profanation of scriptural subjects, while the Brussels performances continue to attract crowded audiences.

Franz Schubert's little-known operetta "Die Zwillingsbrüder" ("The Twin-brothers") is shortly to be performed at the Hoftheater of Vienna.

At the Imperial Opera of Vienna four operatic works will be added to the *répertoire* during the present season, viz.: Ambrose Thomas's "Françoise de Rimini," Wagner's "Tristan und Isolde," Boito's "Mefistofele," and Verdi's "Don Carlos."

Franz Rummel, the eminent pianoforte virtuoso, is making a highly successful concert-tour in Germany. He has recently played at one of the Gewandhaus Concerts of Leipzig, where he met with the most flattering reception.

An International Exhibition of musical instruments is to be held next year at Berlin, for which the preliminary arrangements are already in course of progress.

At a sale of autographs recently held at Berlin, the manuscript of Mozart's Pianoforte Trio in G was sold for the sum of 1,330 marks, and a musical autograph of Meyerbeer realised 260 marks, while the original sketches for Beethoven's Symphony in F only fetched 24 marks.

M. Camille Saint-Saëns will shortly produce his cantata, "Lyre and Harp," and his "Suite Algérienne" at the Singakademie of Berlin.

Robert Schumann's opera "Genoveva" is in course of preparation at the Dresden Hoftheater, and will be produced in the course of the present month.

Herr Joachim, the eminent violinist, is just now engaged upon a concert-tour in Russia.

Carl Brandt, the technical director of the Darmstadt Hoftheater, died in the last week of the past year, at Frankfurt, at the age of fifty-nine. Brandt's reputation as the inventor of most of the modern improvements in stage machinery and scenic contrivances was a European one, his ingenuity being especially displayed in the mounting of Wagner's latest music-dramas, including that of the Nibelungen tetralogy at the Bayreuth Theatre. Previous to his death Brandt had completed the mechanical arrangements for the forthcoming performances of "Parsifal," which are said to be marvels of ingenuity, and furnish another proof of his inexhaustible technical resources.

At Leipzig died, at the age of forty-six, the famous Italian virtuoso, R. A. Kobatek.

Carl Schneider, once famous as a tenor singer, and for many years afterwards a valued instructor of his art, died at Cologne, on the 3rd ult., at the age of fifty-nine. It was of him Jenny Lind once wrote, "I number him amongst my purest stage-recollections."

Jean Chéret, the excellent scene-painter, died at Paris on the 6th ult.

The death is also announced, at Paris, of Ferdinand Hérold, late Senator and Prefect of the Seine Department, a son of the composer of "Zampa." Although no musician himself, M. Hérold took a lively interest in all matters connected with the art; and to him is owing, among other institutions, that of the Grand Prix de Musique of Paris.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Conservatoire (January 8): Symphony in B-flat (Beethoven); Les Béatitudes (C. Franck); Overture, "Fingal's Cave" (Mendelssohn); Chorus from "Così fan Tutte" (Mozart); Symphony in G, No. 2 (Haydn). Concert Populaire (January 8): Symphony, C major (Beethoven); "Le Soir" (Gounod); Concerto Symphonique for pianoforte (Litolff); Fragment from "Hérodiade" (Massenet); Larghetto (Mozart); Fragments from "Tannhäuser" (Wagner); Châtelet Concert (January 8): Symphony, C major (Beethoven); Jeux d'Enfants (Bizet); Second Rhapsody (Liszt); Overture, "Manfred" (Schumann); Le Kouet d'Omphale" (Saint-Saëns); "Ride of the Valkyries" (Wagner). Châtelet Concert (January 15): "Reformation" Symphony (Mendelssohn); Overture, "Artevelde" (Guiraud); Serenade (Beethoven); Violoncello pieces (Godard); Last Rhapsody (Liszt). Concert Populaire (January 15): Symphony in A (Beethoven); Symphonie-Ballet (Godard); Violin pieces (R. Wagner); Serenade (Haydn); Overture, "Guillaume Tell" (Rossini). Conservatoire (January 22): Symphony in C (Schumann); La Prière du Matin et du Soir (E. del Cavalieri); Overture, "Coriolan" (Beethoven); Fragments from "La Damnation de Faust" (Berlioz); Marche Hongroise (Berlioz). Concert Populaire (January 22): Historical Concert illustrating the progress of the Symphony; Fragments of an Orchestral Suite (Bach); Symphony, "La Chasse" (Gossec); Symphony (Haydn); Fragments from "Midsummer Night's Dream" (Mendelssohn); Finale of Choral Symphony (Beethoven). Châtelet Concert (January 22): Overture, "Mélusine" (Mendelssohn); Scènes Pittoresques (Massenet); Concert Air (Mozart); Symphonie Funèbre et Triomphale (Berlioz); March, "Tannhäuser" (Wagner).

Leipzig.—Gewandhaus Concert (January 1): Overture, "Analreón" (Cherubini); Air, "Iphigenia in Tauris" (Gluck); Pianoforte Concerto No. 2, manuscript (Brahms); Air, "Le Nozze di Figaro" (Mozart); Two Rhapsodies for pianoforte (Brahms); Symphony No. 8 (Beethoven). Gewandhaus Concert (January 12): Overture, "Faust" (Spohr); Scene and Air from "Faust" (Spohr); Adagio, Siciliano, and Allegro for flute (Bach); Overture, "Hebrides" (Mendelssohn); Symphony, G minor, No. 5 (Rubinstein).

Berlin.—Beethoven Evenings of Dr. Hans von Bülow and the Meiningen Hof-Capelle, at the Skating Rink (January 16): Symphony No. 1; Overture, "Fidelio"; Symphony, "Pastoral." Beethoven Evenings, &c. (January 17): Overture, "King Stephen"; Pianoforte Concerto, E flat major; Rondino, E flat major, for wind instruments; Overture, "Prometheus"; Symphony, No. 8. Beethoven Evenings, &c., (January 18): Overtures, "Egmont" and "Leonore," No. 3; Symphonies, Nos. 5 and 7.

Cologne.—Concert of the Concert-Gesellschaft (January 10): Academic Overture (Brahms); Air from "Seraglio" (Mozart); Violin Concerto (Mendelssohn); Spanish Dances (Sarasate); Songs (Schumann, Jensen, Hiller); "Winter und Lenz," Concertstück for chorus and orchestra (E. Hartmann); Symphony, "Pastoral" (Beethoven).

Wiesbaden.—Cur-Orchestra (January 1): Suite in D (Bach); Symphony No. 5 (Beethoven); Prelude to "Die Meistersinger" (Wagner). Cur-Orchestra (January 6): Overture, "Feniska" (Cherubini); Symphony No. 5 (Rubinstein); Dance of Priestesses, from "Samson and Dalila" (Saint-Saëns); Overture, "Zur Weihe des Hauses" (Beethoven). Cur-Orchestra (January 13): Overture to a Tragedy (Briegleb); Marchenlied, Op. 113, arranged for Orchestra (Schumann-Erdmannsdorfer); Suite No. 1 (F. Lachner); Toccata, F major, arranged for Orchestra (Bach-Esser).

Milan.—Charity Concert of the German Choral Quartet Society (January 16): Overture, "Il Portatore d'Acqua" (Cherubini); Romance, "Tannhäuser" (Wagner); Second Mass, "Gloria" (Gounod); Funeral Ode (Brahms); Overture, "Prometheus" (Beethoven); Madrigal (Lotti); Agnus Dei, from Second Mass (Gounod); First Finale from "Creation" (Haydn); Vocal Soli (Halevy, Meyerbeer).

Turin.—Stefano Tempia Choral Society (December 18): Kyrie, Paternoster; "Sogni dorati," for violin and pianoforte; "Il Paese Natio," Chorus for soprano and alto (S. Tempia); Tenth Psalm (Maccello); "Addio," Chorus for tenor and bass (Mendelssohn); Chorus and March from "Les Deux Journées" (Cherubini); "Confiance," Duet for violin and pianoforte (S. Tempia); "Gipsy Life" (Schumann).

Boston.—Symphony Orchestra, conducted by Herr Henschel (December 17): Overture, "Egmont"; Pianoforte Concerto, No. 4; Symphony, C minor; vocal soli (Beethoven). Symphony Orchestra (December 31): Overture, "All Baba" (Cherubini); Scene and Air from "Euryanthe" (Weber); Symphony in C, No. 2 (Schumann); Caprice, Op. 146 (Hiller); Pogner's address, from "Die Meistersinger," and "Kaisermarsch" (Wagner).

Baltimore.—Peabody Institute (December 3): String Quartet Op. 11 (Tschaiowsky); Songs (R. Franz); Sonata for pianoforte and violoncello, Op. 38 (Brahms). Peabody Institute (December 10): String Quartet, Op. 44, No. 1 (Mendelssohn); Air and Arioso from "St. Paul" (Mendelssohn); Vocal Duets (E. Lassen); Pianoforte Trio, Op. 3 (R. Volkmann).

## CORRESPONDENCE.

### MALE-VOICE CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My attention has been drawn to Mr. J. Cantor's letter upon this subject in your issue for January, and, while admitting the truth of much that he says as to the neglect of this branch of the musical art, I cannot allow his statement (so far as Liverpool is concerned) to pass unchallenged.

It is well known that, in addition to the two private Glee Clubs referred to in his communication, there is in very healthy existence a Society called the "Liverpool Vocalists' Union," consisting of twenty-four male voices, which meets once a week (oftener if necessary) for the

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

practice solely of male-voice music. This Union was established in 1872, is governed by a strict code of rules and an annually elected committee, and possesses a library of some 150 pieces (constantly increasing), consisting of glees, ancient and modern, madrigals, part-songs, and choruses, sacred and secular, all of which are sung unaccompanied.

During its existence several honours have been won, and over 200 appearances have been made by this Union in London and other large towns, which you will admit is fair work.

In addition to the Vocalists' Union there are several quartet parties, viz.—the "Orpheus" (sixteen years old), "Liver," &c., and Mr. Cantor has also a double quartet party, though of very recent existence.

I will also add that, in 1873, I think, Liverpool sent up a representative choir of eighty male voices to the Crystal Palace which brought away the first prize of £50 against all comers. I think your readers will agree with me that the art is not so much neglected as Mr. Cantor would make them believe—at least, as far as Liverpool is concerned.

I am, your obedient servant,

HUGH SHIMMIN, Hon. Sec.

Liverpool, January 19, 1882.

#### AN ORGANIST'S GRIEVANCE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—There can scarcely be but one reply, as it appears to me, to the question put by a "London Organist," in his now somewhat altered position. The entire control of the music reverts naturally into the hands of the newly appointed choirmaster, otherwise the appointment of such an agent is simply meaningless; and the organist should now perform his special function subject to the direction of the choirmaster, in the same manner as the members of the choir are expected to do.

I am connected with a church where the two posts referred to have lately been divided by the appointment of a choirmaster, and, so far, with the most satisfactory results, both as regards the music and the *esprit de corps* of the choir.

I may also add that the many years' experience I have had of choir work, &c., leads me to entertain an opinion exactly the reverse of that expressed by a "London Organist" at the close of his letter; and I apprehend that the explanation of the two posts being generally combined is mostly to be traced to one of finance. CHAIR.

#### THE CURIOSITIES OF CRITICISM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I send you the inclosed criticism on a concert which I have found in a local paper, thinking it might perhaps, be worthy of a place in your "Curiosities of Criticism": "... Mention should be made of one of the most attractive instrumental pieces on the programme, 'Little May,' composed by the conductor himself. In this piece several parts were attractive for their resemblance to snatches from the standard works of some of the greatest composers; at one period the stringed instruments give a low murmur of cadence, and anon the whole force of the band unites to give power to the finale, which is full of vigour, exploding in a crash of an instrumental tempest. . . ."

As this might interest many of your readers, I hope you will allow it a little space in your correspondence.

I am, sir, yours truly,

FRANCIS W. GALPIN.

Trinity College, Cambridge, Jan. 20, 1882.

#### SCARCITY OF ALTO VOICES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the article on "Male-Voice Choirs" inserted in *The Musical Times* for January, a remark is made as to the unhappy scarcity of altos.

Undoubtedly such is the truth, but I think a remedy might be found by endeavouring to offer more encouragement towards cultivating this voice. Although stronger

than the contralto voice, the latter is always chosen in our choral societies before an alto, in rendering an occasional quartet.

Alto vocalists are never heard at ballad concerts, simply because there are no songs specially written for them. Let some of our song-writers try the experiment of composing for them, and watch the result. An alto's scope is so limited that many, for the sake of appearing at concerts as soloists, sing in their lower (generally baritone) voice, thus invariably deteriorating, and often killing, their falsetto register.

Singing-masters, too, might study the production of the alto voice a little more, for as a rule they know nothing about it. With a little attention to the matter, I have no doubt but that the number of good alto singers might be largely increased.—I am, yours, &c.,

January 3, 1882.

AN ALTO.

#### THE FIRST DULCIANA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Allow me to thank Mr. Hopkins for his letter on this subject.

Mr. Edwards and I have since carefully examined the stop, when I found, to my surprise, that, whereas all the flute-pipes have their names marked on them in German characters, the dulciana is *not so marked*.

I consider this a proof that Mr. Hopkins is right in his conjecture, and that our dulciana is a later addition to our organ.—Yours faithfully,

EDWIN J. CROW.

Ripon, December 21, 1881.

#### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ABSCRIBED.—We cannot in this journal recommend any particular "system." You must take your own choice. To "X. Y. Z.'s" communication the same answer will apply.

STUDENT.—You should apply to the Professor of Music at the University, who will afford you all necessary information.

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—The Choral Union gave an excellent performance of *The Messiah* on the 4th ult. The solo vocalists were Miss Annie Marriott, Miss Hope Glenn, Mr. Joseph Maas, and Mr. Burgen. Mr. A. F. Rae led the band, Mr. John Kirby conducted, and Mr. W. Morrison presided at the organ.

ABINGDON.—The Musical Association gave *The Messiah* on December 21, assisted by an excellent band. The principal vocalists were Miss Marianne Penna, Miss Jeanie Rosse, Mr. Hodgson, and Mr. Bonell. The solos were well rendered, and the choruses sung with spirit and decision. Mr. Frederick K. Coudrey conducted.

ALTON.—The members of the Choral Society gave their first Concert for the season, at the Assembly Rooms, on the 18th ult. The first part consisted of a selection from *Judas Maccabeus*, and the second was miscellaneous. The soloists were Miss Jessie Jones, Mr. Redfern Hollins, and Mr. Pennell Cross, vocalists; and Mr. Edmund Woolhouse, violoncello—all of whom were highly satisfactory. The choir, which numbered about seventy voices, sang admirably. The accompaniments in *Judas* were played on the pianoforte by Mr. L. Reeves, and on the harmonium, by Mr. H. Shepherd, supplemented by a local orchestra, led by Mr. C. G. Halliday. Miss Ella Smith accompanied the songs, &c., in the second part, and Mr. H. Piggott conducted.

ARMAGH.—Mr. W. G. Wood and Mr. Albert McGuckin gave a very successful Concert, on the 9th ult., assisted by Miss Mary Russell, Mr. G. F. Townley, vocalists; Mr. C. Wood, violoncello; and Dr. Marks, pianoforte. Mr. W. G. Wood gave an excellent rendering of the "Moonlight" Sonata, Mendelssohn's Prelude and Fugue in E minor, and also of some compositions of his own. The singing of Mr. McGuckin, Miss Mary Russell, and Mr. G. F. Townley was much appreciated. Dr. Marks was an able accompanist.



**BACUP.**—On the 21st ult. a successful Concert was given in the Mechanics' Hall, the services of the Rochdale Amateur Orchestral Society being secured for the occasion. The principal vocalists were Miss Hardman and Mr. Dumville; solo violin, Mr. H. Rothwell; pianist and accompanist, Mr. F. J. Hill. Mr. J. P. Fielden was the Conductor, and Mr. H. Sedgwick led the band.

**BELFAST.**—A Ballad Concert was given in the Ulster Hall on Friday, December 30. The first part consisted of selections from *Maritana*, excellently sung by Miss Perry, Miss Damian, Mr. McGuckin, and Mr. Ludwig. M. Rudersdorff and Herr Leipold contributed a piano-forte and violoncello duet; Mr. B. Hobson Carroll played some of the piano-forte accompaniments, and Herr Werner presided at the organ.

**BIRMINGHAM.**—At the Popular Concerts of the Musical Association, on the 15th ult., the Festival Choral Society assisted, when Haydn's *Creation* was performed. The principal vocalists were Miss Helen M. Stark, Mr. Young, and Mr. Bingley Shaw. Mr. Stockley was an able Conductor, and Mr. Stimpson accompanied with his usual skill.

**BLACKBURN.**—A performance of *The Messiah*, in connection with Mr. Jones's Popular Concerts, was given in the Exchange on Christmas Eve. The principal vocalists were Miss H. Tomlinson, Madame Florence Winn, Mr. T. Buckland, and Mr. Rickard. Mr. J. L. Goodwin led the band, Mr. Charles Ford played the trumpet obbligato, and Mr. G. Mellor conducted. The choruses were very well rendered.

**BIRMINGHAM.**—A very successful Concert was given in the Temperance Hall by the Choral Society on Thursday, December 20. The first part of the programme consisted of choruses from *The Messiah*, and the second part was miscellaneous. Miss Pardew and the Rev. W. Watkins were the vocalists. The Rev. P. A. Highmore conducted, and Mr. C. Fitz-Loam was solo pianist and accompanist.

**BURY ST. EDMUNDS.**—The first Concert of the Choral Society was given in the Corn Exchange on the 10th ult., on which occasion Haydn's *Creation* was successfully performed. The band and choir numbered 130 performers, and, considering the Society has been only three months in existence, the choruses were rendered with much precision. The principal vocalists were Miss Agnes Larkom, Mr. Edward Dalzell, and Mr. K. Hilton, and the Conductor was Mr. T. B. Richardson.

**CHESTERFIELD.**—The Choral Society gave a performance of Handel's *Messiah* in the Stephenson Memorial Hall on December 28. The soloists were Miss Catherine Pickering, Miss A. Shaw, Mr. T. Cooper, Mr. E. Slack and Mr. Wardle. Mr. Wallhead led the band, and Mr. H. N. Biffin conducted.

**CHICHESTER.**—Mr. Seymour Kelly gave his annual Concert on the 12th ult. The artists were Miss Marian McKenzie, Miss Alice Osmond, Messrs. Walker, C. W. Kelly, and C. G. Marchant (Organist of St. Patrick's Cathedral, Dublin), whose piano-forte solos were highly appreciated.

**CLIFTON.**—On Thursday, the 12th ult., the Bristol Madrigal Society gave their forty-eighth (annual) Ladies' night, at the Victoria Rooms, which was a great success. A well-selected programme was excellently rendered under the conductorship of Mr. D. W. Rootham.

**CONGLETON.**—On December 22 Handel's *Messiah* was given by the Choral Society in the Town Hall under the Conductorship of Mr. Gee. The choir numbered about eighty voices, and the band, led by Mr. H. Nuttall, comprised over twenty performers. The principal vocalists were Mrs. Hutchinson, Miss Wakefield, Mr. H. Latham, the Rev. J. T. Penrose, and Mr. H. Hankinson. The obligato to "The trumpet shall sound" was played by Mr. Kelly, and Mr. A. Barlow presided at the American organ.

**COVENTRY.**—On the 5th ult., at the Corn Exchange, the Musical Society gave a performance of J. F. Barnett's Cantata, *The Ancient Mariner*, followed by a miscellaneous selection. The principal vocalists were Misses Jose Sherrington, Mrs. Sharpe, Mr. Mason and Mr. Thurlay Beale. Haydn's Symphony in D concluded the Concert, which was conducted by Mr. Trickett.

**CRAWLEY.**—The Philharmonic Society gave the second Concert of the present season in the Town Hall on the 12th ult. *The Messiah* was the work selected for performance, the principal vocalists being Miss Annie Marriott, Miss Helen D'Alton, Mr. Harper Kearton, and Mr. Robert Hilton, all of whom were highly satisfactory. The orchestra (under the leadership of Mr. Hamer Hayes) and choir were largely augmented. The choruses on the whole were well rendered, and the obligato to "The trumpet shall sound," played on the cornet by Mr. Bell, was a feature in the performance. A word of praise is due to the Conductor, Mr. James, for the manner in which he discharged his duties; also to Mr. G. Young for his services at the harmonium.

**DELF.**—The members of the Saddleworth Amateur Choral Society gave their annual performance of Handel's *Messiah* on Christmas Eve, in the Wesleyan school, the principal vocalists being Miss Bessie Holt, Miss Louisa Bowmont, Mr. R. L. Whittaker, and Mr. Howard Lees. Mr. F. T. Whitehead conducted.

**DINGWALL.**—The Musical Association gave its first Concert this season on Friday evening, the 20th ult., before a large and appreciative audience. The programme consisted of selections of vocal and instrumental music of a popular character, including Romberg's Toy Symphony; and a small orchestra contributed to the success of the Concert. The piano-forte accompaniments were admirably rendered by Miss Ross, whose solo on the same instrument was much appreciated. Miss Chisholm ably presided at the organ. Mr. Roddie conducted.

**DUNDEE.**—The members of the Harmonic Society gave their annual performance of *The Messiah*, in the Kinnaird Hall, on December 27. The orchestra, principally composed of local amateurs, was very efficient. Mr. Cole led and Mr. Styles presided at the organ. The solo vocalists were Miss A. Dawson, Miss Amy Konyne, Mr. H. Parrott, and Mr. A. McCall. Mr. S. C. Hirst conducted.

**DUNSTER.**—On Thursday, the 5th ult., the Philharmonic Society gave the first Concert of the season at the Assembly Rooms, before a

large audience. The first part of the programme consisted of Cowen's Cantata *The Rose Maiden*. The solos were well sung by Mrs. Anderson, Mrs. Windsor, Miss Geen, the Rev. R. Utten Todd, the Rev. J. Utten Todd, the Rev. W. P. Mitchell, and Dr. Clark. The band and chorus numbered upwards of fifty performers. The second part of the programme, which was miscellaneous, commenced with an excellent rendering of Beethoven's Symphony, No. 1, by the orchestra. Another feature in the second part was the performance of a new "Scena Drammatica e Duo," composed by the Conductor, and well sung by Miss Uppington and Miss Geen. The leader of the band was Mr. O. Sadler; Miss Uppington and Mrs. West presided at the piano-forte, and Mr. John Warriner, Organist of the Parish Church, conducted.

**EDINBURGH.**—Sir Herbert Oakeley's Recital in the Class Room on the 12th ult., was fully attended; and the programme, which was, as usual, of the highest interest, afforded the utmost pleasure to the audience. A special feature in the selection was Bach's well-known fugue on the letters of his name.

**ELTON.**—A miscellaneous Concert was given in the Conservative Hall by the St. Stephen's Choir, on the 15th ult. The first part consisted of songs and glees, which were warmly received, and for the second part Sullivan's *Cox and Box* was performed. The work was exceedingly well rendered by Messrs. E. Kelly, J. Simpson, and T. Boon. Mr. Walter B. Bell was the pianist, and Mr. Albert Bell conducted.

**FALMOUTH.**—A Concert was given on the 4th ult. in aid of the widows and orphans of the crew of the "Jackal" steamer, recently lost on the Cornish coast. The principal artists were Miss Clara Dowle, the Revs. J. S. Flynn and W. C. Mackey, Miss F. Mitchell, Miss C. Protheroe-Smith, Mr. A. L. Wills, Mr. C. G. Grylls, Mr. John Mead, and Mr. Robinson, Conductor. The result, both musically and financially, was highly successful.

**FINCHLEY.**—A successful Concert was given by the Choral Society on Tuesday evening, the 24th ult., at the National Schools. The first part of the programme comprised Macfarren's *May Day*, which was well rendered, the solo being sung by Miss Jessie Koyd. The second part consisted of part-songs, vocal solos by Mr. H. Parkin, solo piano-forte (Mr. A. A. Yeatman), and a violin solo. Mr. A. A. Yeatman was Conductor.

**GLASGOW.**—On the 13th ult., Dr. Spark, of Leeds, gave an interesting Matinée in the saloon of Messrs. J. Muir Wood and Co. With the idea of assisting in the preservation of the many favourite glees for men's voices, Dr. Spark has organised a quartet for the purpose of bringing these compositions prominently before the public; and the pieces sung on this occasion fully proved the excellent result of his labours in the cause. At the close of the performance Mr. James Richardson moved a hearty vote of thanks to Dr. Spark and his colleagues.

**GRANGE.**—On Monday the 16th ult., a Concert was given in the Institute by the Choral Society. The first part of the programme consisted of Gade's Cantata *The Evil-King*, which was well rendered. The principal singers were Miss H. Tomlinson, Mrs. M. Riley, and Mr. Higginson. Mr. E. Sewell, M.A., conducted. The second part of the programme was miscellaneous.

**GRANTHAM.**—On December 28 *The Messiah* was successfully performed by the Amateur Vocal Society. The soloists were Miss Helen M. Stark, Miss J. M. Ward, Mr. Dunkerton, and Mr. A. Backer. The accompaniments were played by Mr. T. J. Morris's orchestra. Conductor, Mr. H. F. Dickinson.

**GREAT MARLOW.**—On the 12th ult., the Choral Society gave a very successful performance of Haydn's Oratorio *The Creation*, assisted by Miss Cockburn, Mr. A. L. Fryer, and Mr. Henry Cross. Great praise is due to the Conductor (Mr. Chaundy), for the manner in which his choir proved its efficiency on the occasion. "The heavens are telling," "Achieved," and "Sing the Lord" being especially well rendered. The performance was greatly enhanced by the fine orchestra which included some of the best instrumentalists from Oxford.

**GREENOCK.**—The Choral Society held its Annual New Year's Concert at the Town Hall on Monday, the 2nd ult., when Handel's *Messiah* was given, with Miss Laura Smart, Madame Marie Jernau, Mr. G. Howard Welch, and Mr. Fred. Gordon as vocalists; all of Mr. Josef Cantor's Concert Company. Mr. Cole ably led the orchestra, Mr. Cantor accompanied the recitatives, and Mr. Middleton conducted. The performance was successful throughout.

**HANLEY.**—The members of the Hanley and Shelton Philharmonic Society gave their annual performance of *The Messiah* on Thursday, the 5th ult., in the Imperial Circus, which was crowded in every part. The solo vocalists were Miss Mary Davies, Miss Orridge, Mr. H. Guy, and Mr. F. King; Mr. F. Ward, principal violin, and Mr. Robinson, solo trumpet. The performance was in every respect highly successful.

**HERTFORD.**—On Christmas Day the Services at St. Andrew's Church commenced with a celebration of the Holy Communion, followed by full choral Matins, and a second celebration. The psalms were sung to Anglican chants by Elvey, Haverall, and Holmes; the Te Deum was Hopkins in G; Kyrie, Mendelssohn in A. In the afternoon the special service consisted of the Litany, anthem, "Sing, O heavens" (B. Tours), and several carols; there was also full choral evensong. Mr. C. E. Holmes, Organist and Choir-master, presided at the organ.

**HIGHAM.**—A successful Concert was given on the 5th ult., the principal vocalists being Miss Lucia Carreras, Miss Ada Earee, Miss Fyson, Messrs. E. Tietkens, W. E. Gregory, and R. T. Haines. The instrumentalists were Miss Minnie Earee (piano-forte), Miss Ada Borrow and Dr. Henry (violins), and Miss E. M. Borrow (violinello). The Conductor was the Rev. W. Borrow.

**HORNINGSHAM.**—On Tuesday, December 27, a Concert was given by Mr. O. A. Mansfield in the British Schoolroom. The principal feature of the programme was the piano-forte-playing of Miss Jutz, of the Conservatoire, Geneva, who performed several solos, and also

assisted in two overtures, arranged for two pianos, harmonium, and violin. The vocalists were Miss Mansfield, Mr. T. Foakes, and Mr. C. Cooper.

**KING'S LYNN.**—The Philharmonic Society gave the first Concert of the season in the Music Hall on Friday, the 13th ult., before a crowded audience, when Handel's *Messiah* was performed. The solo portions were well sustained by Miss Jessie Jones, Miss Bertha Alden, Mr. Harper Kearton, and Mr. A. S. Kinell; and Messrs. W. O. Jones and J. H. Pratt acted as accompanists at the organ and piano. Mr. John Bray, as usual, led the band, and Dr. Horace Hill (who has been assisted by Mr. A. H. Crosse, of Sandringham) very ably conducted throughout.

**KINGSTON.**—On the 10th ult. Mr. Falshaw (organist of the Parish Church, Esher) gave an Organ Recital on the fine instrument at All Saints' Church. The programme was well selected, and the pieces excellently rendered.

**LAMBOURN.**—The Choral Society, which has been reorganised, gave the first of a series of four Concerts on Monday, December 26, in the National Schoolroom, when glees, part-songs, &c., by Calicut, Bishop, Pinsuti, Sydenham, and several vocal solos were very creditably rendered. Mr. Swift, Organist of St. Michael's, Lambourn, presided at the piano, and the vicar, the Rev. J. Edgell, conducted.

**LEAMINGTON.**—The Choral Society gave its first Concert on Friday, the 13th ult., in the Public Hall, Windsor Street, on behalf of the Warneford Hospital, and the Hospital for Incurables. The Society was represented by about thirty voices, and the solo vocalists were Miss Clara Montague, the Rev. A. Sewell, Mr. Richard Clarke, and Mr. Percy Watson. The principal items were Mr. Edmund Rogers's Cantatas, *The Bridal Luy* and *Blue Beard*. Mr. E. F. Hall contributed an effective harp solo, and joined with Mr. C. S. Birch in a duet with the piano, the latter playing as a solo, "Silver Birch," a new Gavotte by Mr. Percy Watson.

**LEWES.**—On Sunday, the 1st ult., the services at St. Anne's Church were fully choral. The anthem was well rendered by members of the choir, conducted by Mr. Scammell. At the conclusion of the evening service Mr. P. J. Starnes, the Organist, gave a Recital.

**LIMBICK.**—On Thursday evening, December 29, the Musical Society gave the second Concert of the present session. The programme included Leslie's *First Christmas Morn*, *Adeste Fideles*, and the first part of *The Messiah*. The band and chorus numbered 140. Mr. Gibbons presided at the organ, and Dr. Smith conducted.

**LISKEARD.**—The choir and congregation of the Wesleyan Chapel met on the 6th ult. in the Masonic Hall, and presented Mr. J. Mathews with a handsome gilt and porcelain clock, with candelabra to match. A silver plate attached bore the following inscription: "Presented to Mr. John Mathews by members of the choir and congregation of the Wesleyan Chapel, Liskeard, in appreciation of his able and honorary services as Organist during the past eight years. December, 1881."

**LONDONDERY.**—On Christmas Eve there was a special service in the Cathedral, during which the first part of *The Messiah* and the "Hallelujah" Chorus were sung. The choruses were excellently given, the parts being well backed. The principal vocalists were Master Henry Phillips, Messrs. K. Corbush, R. Jones, E. Bickley, and Hemingway. The Organist of the Cathedral, Mr. D. C. Jones, ably presided at the organ.

**MACCLESFIELD.**—On Friday evening, the 13th ult., a Concert took place at Park-side Asylum. The programme comprised "Autumn" and "Winter" from Haydn's *Seasons*, the solos being well sung by Mrs. Scarsbrook, Mrs. Coates, Dr. Deas, and Messrs. Wallace and Young, all of whom, with the exception of the last-named gentleman, are members of the Asylum staff. The Asylum band and choir were augmented by a few local amateurs. The second part consisted of a selection of songs, glees, &c., in which Mr. C. Seal, Mus. Bac., Oxon., Mr. Latham, and Miss Cartwright were the principal performers. Mr. Hawkins conducted, and Mr. Coates presided at the organ.

**MILFORD HAVEN.**—An evening Concert was given at the opening of the New Masonic Hall on the 4th ult., under the presidency of the Right Honourable Lord Kensington, M.P. The vocalists were Miss Julia Jones, Mr. C. Videon Harding, and Mr. Fergus Asquith; solo violinists, Messrs. E. Ribbon and S. Dawkins. The band of the 1st Pembrokehire Rifle Volunteers, under the able leadership of Mr. Scott, also rendered valuable assistance.

**MODBURY.**—Miss Dinah Shapley, of the Royal Academy of Music, gave a successful Concert at Davis's Hotel, on the 10th ult. The feature of the evening was the pianoforte-playing of the *bénédicte*, which was warmly applauded. The vocalists were Miss Mary Beare, the Misses Hicks and Mr. Hosking; Mr. John Pardew (violin) and Mr. Alfred Davis (pianoforte) also contributing solos.

**NEWARK.**—On Tuesday, the 17th ult., the Amateur Choral Society gave the first part of *The Messiah* and a miscellaneous selection in the Town Hall. The principal vocalists were Mrs. Daglish, Miss Phillips, Mr. J. Gregory, Mus. Bac., Oxon., and Mr. Bingley Shaw. Miss Lilley was the accompanist, and Mr. S. Reay, Mus. Bac., Oxon., conducted.

**NEWCASTLE-ON-TYNE.**—An excellent Concert was given at the Town Hall by Mr. T. A. Alderson's Choir on December 26, the programme including Hoffmann's *Legend of the Fair Melusina* and Gade's *Christmas Eve*, both of which works were most ably rendered by the choir, numbering 150 voices. The singing of Mrs. W. F. Wharford as Melusina was much admired. We are glad to find that Mr. Alderson proposes to organise an orchestra in connection with his choir. A Concert was given on the 18th ult. by Mr. Samuel Wiggins, in the Northumberland Hall, which was well attended. Mr. Wiggins was highly successful in several pianoforte solos, and also in a duet of his own composition, for violin and pianoforte, in which he was assisted by Mr. A. G. Spence. The vocalists were Mrs. C. H. Shepherd, Miss Brooks, Mr. G. H. Welch, and Mr. J. Nutton; Conductor, Mr. C. H. Shepherd.

**NEWPORT, MONMOUTHSHIRE.**—On Thursday, the 19th ult., at the Albert Hall, Miss Clara Dowle gave a Concert, assisted by Mrs. H.

Langmaid, Miss Laura Dowle, Mr. F. E. Wade, Mr. Richards, Mr. W. H. Williams, and Mr. G. Richards, solo pianist and accompanist. The Concert was very successful, Miss Dowle being enthusiastically received in all her songs.

**NEWTOWN.**—On December 26 an evening Concert was given in the Congregational Chapel, under the presidency of Mr. James Hall. The principal vocalists were Mrs. Joseph Morris, Messrs. J. James, W. R. Parry, and J. H. Jones. The choir was efficient throughout the evening; and the organist, Mr. W. P. Phillips, deserves much credit for his exertions in organising so excellent a concert.

**NORTHAMPTON.**—The Choral Society, which has lately been reconstituted upon a more popular basis, gave the second Concert of the present session, on the 5th ult., in the Corn Exchange. *The Messiah* was selected for performance, and its rendering reflected great credit upon the Conductor, Mr. Brook Sampson, Mus. Bac., who was appointed at the beginning of the session. The soloists were Miss Robertson, Miss F. Robertson, Mr. Piercy, and Mr. Henry Pope.

**NORTH WALSHAM.**—The Annual Concert of the Amateur Musical Society was given in the National Schoolroom on the 11th ult., when Handel's *Judas Maccabaeus* was the work selected. The principal vocalists were Miss Jessie Jones, Mrs. John Wilkinson, Mr. Harper Kearton, and Mr. H. Brockbank; pianoforte, Mr. Walter Lamb; harmonium, Mr. John Dixon. The band and chorus consisted of about eighty performers. The Oratorio was well rendered, and, though small, was very efficient. The singing of the choruses reflected great credit on the Conductor, Dr. Horace Hill, of Norwich.

**OLDHAM.**—On Monday evening, the 15th ult., a Concert was given in the Co-operative Hall, Greenacres Hill, the vocalists being Miss Greaves, Mrs. Mitton, Miss S. Greaves, Messrs. Smith, Roberts, and Percy Peplow. Mr. J. Greaves and the Watersheddings Orchestra Band accompanied, and Mr. George Bardley conducted. The eighth Popular Concert took place on Monday evening, the 23rd ult., in the Henshaw Street Coffee Tavern, when the vocalists were Messrs. Coulton, Brette, Greaves, and several amateurs. Mr. J. Greaves accompanied.

**OTTAWA.**—A very good performance of Barnett's *Ancient Mariner* was given by the members of the Choral Society on Thursday, December 15, in the Grand Opera House. The solos were well rendered by Miss Maloney, Miss Torrington, Miss L. Hurdman, and Mr. Gauthier. There was an efficient orchestra, led by Mr. Reichling. Mrs. Harmon presided at the pianoforte, and Mr. Harrison conducted. The Cantata was preceded by a few part-songs and solos, including "Up the dreadful steep" (Handel), excellently sung by Miss Denzil.

**PAISLEY, N.B.**—On Friday evening, the 13th ult., an Organ Recital was given in the Abbey, by the Organist, Mr. J. Barratt, Mus. B. There was a large audience, and Mr. Barratt's playing was much appreciated. The organ is by M. Cavaille-Coll, and its fine qualities were clearly exhibited and much admired.

**PENZANCE.**—A performance of the Oratorio *Elijah* was given in St. John's Hall by the Choral Society on December 27. The principal vocalists were Miss G. Nunn, Mrs. Nunn, Mr. Sampson, and Mr. James Savage. Mr. J. H. Nunn conducted, and Mr. K. White, jun., resided at the organ. The rendering of the work was in every respect highly satisfactory. A Concert was given on the 13th ult., by Mr. R. White, jun., assisted by Miss Clara Dowle, Mr. M. Sampson, Mr. Wills (vocalists), and Mr. J. Pardew (violin). The Concert was a great success.

**PETERHEAD.**—A performance of Handel's *Messiah* was given in the Temperance Hall, on December 28. The choruses were very creditably sung, by the Choral Union, under the conductorship of Mr. J. Wood, and the band was led by Mr. Justice. The principal vocalists were Miss Annie Dawson, Miss Amy Ronayne, Mr. Herbert Parratt, and Mr. Andrew McCall.

**PLYMOUTH.**—*The Messiah* was performed in the Guildhall, on Wednesday, December 21, by the members of the Vocal Association, Mr. F. N. Lohr conducting. The solos were well rendered by Misses K. Liffiton, A. Dwellley, K. Adams, Anthony, and Messrs. C. Watts, W. H. Morris, W. H. K. Wright, W. H. Jarvis, and J. Barker. Mr. A. Faulk presided at the organ. On Saturday, the 14th ult., a Popular Concert was given at the Guildhall. The vocalists were Miss Clara Dowle, Miss Annie Dwellley, and Mr. Moon, all of whom were highly successful. Mr. Elford's cornet solos being also much appreciated. Mr. Hannaford presided at the organ.

**PRESTON.**—The Concert of the Vocal Union, on December 21, in the Town Hall, was in every respect highly successful. The first part of the programme was devoted to a performance of Gade's Cantata *The Evil-King's Daughter*, the principal vocalists being Miss Greenwood, Miss Tasker, and Mr. J. B. Christie. In the second part, which was miscellaneous, a Trio by Mozart was effectively performed by Miss Donkersley (violin), Mr. Cuttle (viola), and Mr. Tattersall (violinello). Mr. W. Tattersall was the Conductor. On the fifteenth anniversary of the appointment of Mr. J. Greaves as Organist of the Parish Church, a testimonial was presented to him at the Town Hall, in the presence of a large audience. The gift was a purse containing 100 guineas, which had been subscribed by past and present members of St. John's Choir, of the congregation of the church, and other friends. The Vicar, the Rev. J. H. Rawdon, alluded in flattering terms to the long and valuable services of Mr. Greaves, and intimated the probability of a Choral Association being shortly formed in Preston.

**READING.**—An Organ Recital was given after the evening service at Christ Church on Wednesday, December 28, by Mr. F. J. Read, Mus. Bac. The programme was well selected and highly interesting. The Royal Berkshire Academy of Music, under the patronage of her Royal Highness Princess Christian and many influential ladies in the county, has been recently formed in this town. Sir Julius Benedict is to be examiner, Herr Ernst Pauer lecturer, and the list of professors includes the names of Mr. J. Francis Barnett, Miss Emma Barnett, Signor Caravoglia, Signor Montecce, Herr Rosenthal, Herr Oberthur, &c.

**ST. HELENS.**—The members of the Congregational Church Choir gave a successful performance of the greater portion of Handel's *Messiah* at the Congregational Church, on Friday, December 30. Mr. G. Barton sang the tenor solos excellently, the remainder of the vocal numbers being rendered by amateurs. Mr. W. Gardner led the band, Mr. J. Hayes presided at the organ, and Miss A. L. Sharples at the piano. Mr. J. T. Elliott conducted.

**SALISBURY.**—The Vocal Union gave its first Concert of the season in the Hamilton Hall, on Tuesday evening, the 23rd ult., to a large and enthusiastic audience. The soloists were Miss Julia Jones, Mr. Hayden, and Mr. Arthur Crick; solo violin, Mr. Alfred Foyle—all of whom gave the greatest satisfaction. The Vocal Union now numbers upwards of fifty voices. Miss Kate Harding and Miss Rose Thomas were the accompanists, and Mr. John M. Hayden conducted.

**SHEFFIELD.**—Mr. Charles Harvey gave two performances of *The Messiah*, the first at the Albert Hall, on December 24, the principal vocalists being Miss Agnes Larkcom, Miss Spenser Jones, Mr. J. W. Turner, and Mr. Grice. Mr. Henry Parkin led the orchestra, Mr. A. Robinson played the trumpet obbligato, and Mr. Tallis Trimmell presided at the organ. The band and chorus numbered 300 performers, conducted by Mr. Harvey. The second performance was given at the Drill Hall, on December 26. The principal vocalists were Miss Agnes Larkcom, Miss Spenser Jones, Mr. E. Dunkerton, and Mr. J. Bingley Shaw. Mr. Henry Parkin played the trumpet obbligato. The orchestra was led by Mr. John Peck, Mr. Tallis Trimmell presided at the organ, and Mr. Charles Harvey conducted.

**SOUTHAMPTON.**—Mr. George H. L. Edwards gave a successful concert at the Polytechnic Institution on Wednesday evening, December 21, terminating the first half-session. The vocalists were Miss Agnes Larkcom, Miss Coyte Turner, Mr. C. A. White, and Mr. Franklin Clive; solo pianist and accompanist, Mr. G. H. L. Edwards.

**SUNDERLAND.**—Mr. G. F. Vincent's second Chamber Concert took place on Friday, the 20th ult. Miss Dora Schirmacher was the pianist, Mr. H. Laxarus, clarinet, Signor A. Pezze, violoncello, Miss E. Burnett, vocalist, and Mr. G. F. Vincent, Conductor. Miss Schirmacher's performance elicited warm and well-deserved applause. Amongst other items in the programme a Fantasia and Fugue for two pianos by Mr. G. F. Vincent, performed by Miss Schirmacher and the composer, proved most acceptable to the audience.

**SUTTON.**—On the 9th ult. Mr. Dewy gave his first Concert, under the direction of Mr. Alfred Moore, when an excellent programme was performed by the following artists: Miss José Sherrington, Miss Nelly McEwen, Miss Emily Dones, Miss Annie Matthews, Messrs. Arthur Thompson, Robert King, and Alfred Moore. A new trio, composed by Mr. Myles B. Foster, Organist of the Foundling Chapel, was sung for the first time, and received with warm applause.

**TRIM.**—On Christmas Eve there was a Special Service in St. Patrick's Cathedral Church, which was semi-choral. After the service the carols, "See amid the winter snow," with solos for soprano and tenor, and "The first Nowell," were sung. At the early service on Christmas Day the hymn "O! come all ye faithful" was sung; and at the noon service the following music was given: Opening hymn, No. 87; Venite, 160 (Chants Ancient and Modern); Te Deum, 141; Jubilate, 117; Hymn after Morning Prayer, 79; Hymn before sermon, 85. The anthem consisted of the latter parts of "O! Zion that bringest" (Stainer), and "Behold I bring" (Barnby). The evening service was semi-choral, the Anthem and Carols, with Hymn 85, being repeated. The Pastoral Symphony (*Messiah*) was played as a voluntary at all the services by Mr. W. A. Collinson, who was also the accompanist throughout.

**EXETER.**—On Wednesday, the 11th ult., the Colbrook Choral Society gave a successful concert of secular music in the new Hall (recently erected) in Iwer. Mr. Richard Kitchell, Organist of Thorney Church, Iwer, conducted.

**WELLINGBORO' GH.**—On Thursday evening, December 29, *The Messiah* was performed in the Congregational Church. The soloists were Miss James, Mrs. Huxton, Mrs. Gent, Mr. Brooks, Mr. K. De Lacy, and Mr. J. E. Ekins. The band and chorus numbered about 100, and the performance was in every respect a success. Mr. A. J. Patenall led the band; A. Wildsmith, Esq., of Newark, presided at the organ; and Mr. W. J. Lamb, of Higham Ferrers (the Organist of the church), conducted.

**WELLINGTON, SOMERSET.**—On the 10th ult. the Harmonic Society gave an excellent performance of *The Messiah*, under the conductorship of Mr. Manley. The principal vocalists were Miss Adela Vernon, Miss Sanford, Miss Fitzgerald, Mr. Tozer, and Mr. Francis, all of whom were highly efficient.

**WELSHPOOL.**—The Services at the Parish Church on Christmas Day were full choral. Goss's "Behold, I bring you glad tidings" was the anthem in the morning, and the "Gloria" from Mozart's Twelfth Mass in the evening. Proper Psalms were sung to chants by Goss, Ouseley, Weldon, Farrant, and Macfarren; the Magnificat and Nunc dimittis were from Clarke-Whitfield's Service in E, and the "Amen" from Dr. Stainer's Communion Service. Mr. C. A. E. Harris, the Organist and Choirmaster, gave an Organ Recital before the evening service. The programme was well selected, and Ralf's Cavatina for Organ and violin was effectively rendered by Mr. Harris and Mr. C. E. Newman.

**WINDSOR.**—There was a large attendance at St. George's Chapel on Christmas Eve. In the introductory voluntary—a very pleasing composition by Sir George Elvey—stringed instruments combined with the organ in producing an excellent effect, especially when the joyous pealing of bells was imitated. The Magnificat and Nunc dimittis were an adaptation from Croft's fine service in A. After the third collect, the Nativity music from Handel's *Messiah* took the place of the anthem, and consisted of Adagio from the overture; solo, "Comfort ye" (sung with much effect by Mr. Gawthrop); chorus, "And the glory;" solo (Mr. Bateman) and chorus, "O, Thou that tellest;" recitative and air, "The people that walked in darkness" (well rendered by Mr. Sutton Shepley); chorus, "For unto us a child is born;" Pastoral Symphony; recitative, "There were shepherds,"

Master Hillyard; chorus, "Glory to God in the highest;" recitative and air, "He shall feed His flock;" Master Wiltshire; air, "Come unto Me;" Master Lewis; chorus, "Hallelujah!" The congregation stood during the singing of "For unto us," "There were shepherds," "Glory to God," and the "Hallelujah" Chorus. The choirs of St. George's and Eton College, augmented by several members of the Choral Society, &c., numbered seventy-two voices. Several carols were sung, and Sir G. Elvey's "Albert Edward March" formed the concluding voluntary.

**WOLVERHAMPTON.**—An excellent performance of *The Messiah* was given in the Agricultural Hall on Thursday, December 28, by the members of the Festival Choral Society, under the conductorship of Dr. Heap. Miss Agnes Larkcom, Mdlle. Helene Armin, Mr. Redfern Hollins, and Signor Foli were the solo vocalists, and Mr. Robinson played the trumpet obbligato.

**WORKINGTON.**—The members of the Vocal Union gave a performance of *The Messiah*, on Tuesday, December 27, in St. John's Church, by the kind permission of the vicar. The solo vocalists were Madame Edith Wynne, Miss Martha Harries, Mr. Shakespeare, and Mr. Maybrick. Mr. Dearnaly, of the Parish Church, Ashton-under-Lyne, presided at the organ, and Mr. Walter Williams conducted.

**WORKSOP.**—On December 21 the first concert of this season was given by the Choral Society, in the Corn Exchange Assembly Rooms. The programme comprised the scriptural Idylls entitled *Rebekah* (Barnby) and the Twelfth Mass (Mozart). There were also some miscellaneous selections of great merit. The principal vocalists were Mr. Dunkerton, Miss Rissmann, Miss Hardcastle, and Mr. J. Mackie. Mr. Hamilton White, of Retford, conducted.

**YORK.**—A performance of Mendelssohn's *Eljah* was given by the Musical Society in the Festival Concert Rooms on December 22, which attracted a large audience. The principal vocalists were Miss Tomlinson, Miss Orridge, Mr. King, and Mr. Bywater; Mr. Burton being, as usual, a highly efficient Conductor.

The Concert given by the St. Cecilia Society, noticed in our last number, should have been headed Blackburn, instead of Hull.

**ORGAN APPOINTMENTS.**—Mr. James Hallé to Clapham Congregational Church, Grafton Square, S.W.—Mr. Edwin M. Lott, Organist and Director of the Choir to St. Ethelburga, Bishopsgate, E.C.—Mr. F. W. Clarke, Mus. Bac., Oxon., to St. Peter's, Dulwich.—Mr. Law Starkey, Organist and Choirmaster to Greyfriars' Church, Dumfries.—Mr. Douglas H. Hallett, A.C.O., Organist and Choirmaster to St. Alban's, Chestwood, Manchester.—Mr. Arthur J. Greenish, F.C.O., to St. Saviour's Church, Haverstock Hill, N.W.—Mr. James W. Hammond to St. Paul's, Bunhill Row, E.C.—Mr. Harvey Pinches, Organist and Choirmaster to the Congregational Church, Gosport.—Mr. George Dixon, Organist and Choirmaster to St. Anne's Church, Hoxton.—Mr. W. G. Runacre, Organist and Choirmaster to the Parish Church of Holy Trinity, South Higham, Norwich.—Mr. Joseph Arthur Luckam, Organist and Choirmaster to St. John's Church, Sheffield.—Mr. Welsh Leith, Organist and Choirmaster to the Parish Church, Wishaw, N.B.

**CHOIR APPOINTMENTS.**—Mr. W. S. Brown (Alto) to Holy Trinity, Brompton.—Mr. Henry K. Vickers (Bass) to St. Peter's, South Croydon.—Mr. Hugh Davis (Alto) to the Italian Church, Hatton Garden.—Mr. H. W. Suter (Tenor) to Holy Trinity, Brompton.—Mr. Charles E. Tinney, Choirmaster to St. James's Church, Kidbrooke, Blackheath.

## DEATHS.

On December 17, 1881, at his residence, 5, Ampton Street, W.C., THOMAS WESTROP, aged 60.  
On December 22, 1881, Madame ALEXANDER NEWTON, aged 63.  
On New Year's Day, JANET, wife of Dr. MONK (Organist and Choirmaster of York Minster), aged 54.  
On the 8th ult., at Nice, T. G. DAY, medalist of the Royal Academy of Music, and founder of the Kensington Choral Association, aged 23.

Now ready.

**NEW AND REVISED EDITION** with various improvements and many additional Chants, of THE PSALTER, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSLEY, Bart., M.A., Mus. Doc., Oxon., &c., and EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Choirmaster of York Minster.

Edition II., in Foolscap 4to, large type, with the chants in short score. Cloth, 2s.  
Edition III., in Imperial 32mo. Words only. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

**NEW, REVISED, AND ENLARGED EDITION** of THE CANTICLES, &c. First Series.

I. Post 8vo, chants in short score. 6d.  
II. Foolscap 4to, chants in short score. 1s.  
III. In 32mo. Words only. 1d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION."

**NEW, REVISED, AND ENLARGED EDITION**

of THE ANGLICAN CHANT-BOOK. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. 8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscap 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER and Co.

**DURING THE LAST MONTH.**

Published by NOVELLO, EWER &amp; CO.

**NOVELLO, EWER and CO.'S PIANOFORTE ALBUMS.** Edited by BERTHOLD TOURS. No. 9. Marches. 1s. For List of Contents see p. 115.**HECHT, E.**—"Eric the Dane." A Dramatic Cantata. The Libretto written by R. McLEAN. 8vo, paper cover, 3s.; chorus parts, 3s.**CUSINS, W. G.**—"Te Deum. For Solo Voices, Chorus, and Orchestra. 8vo, paper cover, 1s. 6d.; Chorus Parts, 1s. 4d.**ABT, FRANZ.**—"Minster Bells." A Cantata for Female Voices. The Words written by E. OXENFORD. 8vo, paper cover, 2s. 6d.**READ, J. F. H.**—"Caractacus." A Cantata for Solo Voices, Chorus, and Orchestra. The Poetry by E. J. STOKES. 8vo, paper cover, 2s. 6d.**WOOD, W. G.**—(in F.) Magnificat and Nunc dimittis. 8vo, 3d.**PASCOE, C. F.**—Benedicite omnia opera. Three Settings. 8vo, 4d.**PARTRIDGE, G. NOBLE.**—Kyrie eleison. Six Settings. 8vo, 4d.**NOVELLO'S ORPHEUS (New Series):—**

No. 169.	Roaming (T.T.B.B.)	...	H. HOFMANN.	2d.
170.	Sir Cuckoo (T.T.B.B.)	...	Iditto	4d.
171.	Glorious May (T.T.B.B.)	...	Iditto	3d.
172.	In Spring-time (T.T.B.B.)	...	Iditto	4d.
173.	Our Maxim (T.T.B.B.)	...	Iditto	3d.
174.	In dulci júbilo (T.T.B.B.)	...	Iditto	4d.
175.	Dim and grey appear the mountains (T.T.B.B.)	...	FRANZ ABT.	3d.
176.	At Andernach, in Rhineland (T.T.B.B.)	...	Iditto	3d.
177.	The grave of a singer (T.T.B.B.)	...	Iditto	3d.
178.	Laughing (T.T.B.B.)	...	Iditto	4d.

**NOVELLO'S TONIC SOL-FA SERIES:—**

No. 137.	Christ is risen from the dead	...	Sir G. ELVEY.	1d.
138.	Rejoice in the Lord	...	J. B. CALKIN.	1d.
139.	As pants the hart	...	SPOHR.	1d.
140.	Praise His awful Name	...	Iditto	1½d.
141.	Holy, holy, holy	...	Iditto	1½d.
142.	All glory to the Lamb	...	Iditto	1½d.
143.	Blessing, honour	...	Iditto	1½d.
144.	Lord God of heaven and earth	...	Iditto	1½d.
145.	Destroyed is Babylon	...	Iditto	2d.
146.	Blest are the departed	...	Iditto	1d.
147.	Great and wonderful	...	Iditto	2d.
148.	Despairing, cursing rage	...	HAYDN.	1d.
149.	The marvellous work	...	Iditto	1d.
150.	Awake the harp	...	Iditto	1d.
151.	The Lord is great	...	Iditto	1d.
152.	Achieved is the glorious work	...	Iditto	1d.
153.	Sing the Lord	...	Iditto	1d.

**HORSLEY, L.**—"Come unto Me." Sacred Song. 1s. 6d.**AVISON, CHILDS.**—"Scarlet and Gold." Song. 2s.**CROSSLEY, HASTINGS.**—"The Cottage by the Sea." Song. Contralto or Baritone. 1s. 6d.

—"In the Night." Song. Baritone or Mezzo-Soprano. 1s. 6d.

—"The Lament of the Rose." Song. Mezzo-Soprano or Tenor. 1s. 6d.

—"Reine d'Amour." Song. Soprano or Tenor. 2s.

—"Strew on her roses." Song. Soprano or Tenor. 1s. 6d.

**DAVIS, GABRIEL.**—"The Old Meadow Gate." Song. 2s.**SCOTT, ALICIA FLORENCE.**—"Unchanged." Song. 2s.**MOODIE, W.**—Rondo in E flat, from First Violin Quartet. For Pianoforte. 1s. 6d.**NOTTINGHAM, C. H.**—Berceuse for the Pianoforte. 1s. 6d.

—"Gavotte for the Pianoforte. 1s.

—"Genifrède." Valse Brillante for Pianoforte. 2s.

—"Marche for the Pianoforte. 1s.

**DURING THE LAST MONTH—Continued.****NOTTINGHAM, C. H.**—Polonaise for the Pianoforte. 1s. 6d.

—"Deuxième Mazurka for the Pianoforte. 1s. 6d.

**THOMAS, W. HENRY.**—The Major and Minor Scales in various forms and rhythms, compiled for the use of Pianoforte Students. 2s. 6d.**STARNES, PERCY J.**—Marche Triomphale for the Organ. 2s.**MR. J. AUSTIN HERBERT (Tenor).**

(St. Michael's, Cornhill.)

For Oratorios, Concerts, &amp;c., address, 277, Brunswick Road, Poplar, E.

**MR. CALLOW (Accompanist).**

Godwin Road, Forest Gate, E.

**MR. ALFRED MOORE (Bass)** will be happy to forward vacant dates for Oratorios and Concerts of all descriptions, in town or country, on application to his new address, Saint Winifred, Underhill Road, Lordship Lane, S.E.**CHESTER CATHEDRAL.—VACANCY** for a SOLO BOY in the Choir. Board and education free, and £50 per annum. Age 9 to 12. Apply to the Rev. the Precentor, The Precincts, Chester.**MISS ELIZA THOMAS, Medalist R.A.M.** (Contralto), will sing at Darlington ("Israel in Egypt") February 14; Knaresborough, 17; Newcastle-on-Tyne, 18. 49, Upper George Street, Bryanston Square, London, W.**MUSICAL ASSOCIATION, 27, Harley Street, W.** On MONDAY, February 6, 1882, at 5 o'clock, a Paper will be read by the Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus. D.: "Concerning some Theoretical Treatises on Music during the Seventeenth and Eighteenth Centuries." **JAMES HIGGS, Hon. Sec.**

9, Torrington Square, W.C.

**WANTED, an ASSISTANT in a Music and Pianoforte Warehouse,** about 20 miles from London. Must understand Sheet Music Business and be able to play the Piano. A good opening for a young man desirous of improvement. All kinds of repairs done on the premises. Address, M. S. S., Messrs. Novello, Ewer and Co., stating salary required. Most unexceptional references must be given.**TRAVELLERS WANTED on COMMISSION** for SHEET-MUSIC PARCELS sent on Sale at cash prices to Musicians throughout the kingdom: "La Petite Croizette" Valse, "Braemar" Galop, "Pantomime" Polka, "Severn Bridge" Galop, Gavotte Fantastique, Andante with variations, and "My first and only love" (Ballad). Schools and professors at wholesale prices. T. C. Turner and Co., Music Publishers, 74, Kingsdown Parade, Bristol.**PIANOFORTE and HARMONIUM TUNER** WANTED at once for the country. Unexceptional references as to character and ability for general work required. Apply to Albertus, 111, West Street, Farnham, Surrey.**A BARGAIN.—ORGAN for SALE,** now in the Rectory Place Congregational Church, Woolwich. Contains 8 stops in great organ, 6 stops in swell organ; one on the pedals, and the usual couplers and compensation pedals. Is being parted with to make room for a much larger instrument. For further particulars and orders to view, &c., apply to the Organist, care of Mrs. Smith, 16, Rectory Grove, Woolwich.**ORCHESTRION WANTED, Second-hand.** State lowest price. Address, X., care of J. W. Hime, Music-seller 2, Elm Park Terrace, Fulham Road.**IMPORTANT to BANDMASTERS.**—A new Brass and Military Band Journal will shortly be ready for issue. Edited by A. G. Mitchell, Mus. Bac., Oxon. First-class compositions and arrangements. Subscription (which may begin at any time) from 10s. 6d. per annum. Prospectus, with full particulars, free by post. Address, 44, High Street, Stamford.

Second Thousand.

**HOW AMIABLE ARE THY DWELLINGS,** for Solo, Quartet, and Chorus. Anthem. Suitable for anniversary festival or ordinary services, by W. H. WILSON. "There is much we like in this anthem. It is vocal and melodious, and might with careful singing become very effective."—*Musical Times*. "It is within the powers of a fair choir, and worthy the attention of good ones."—*Musical Standard*. Price 3d.

London: NOVELLO, EWER and Co.

**ROSSINI'S****POSTHUMOUS SONGS**

IN MEMORIAM. The Words by the Rev. J. TROUTBECK ... 3s.

LA LONTANANZA. Romanza ... 4s.

Sold at half-price.

London: NOVELLO, EWER and Co.



**CONDUCTOR, SUNDAY EVENING ASSOCIATION CHOR.**—Any Gentleman willing to give his services will oblige by applying to Mrs. E. Berry, 27, Upper Bedford Place, W.C.

**BRONDESBURY (KILBURN) ORCHESTRAL SOCIETY.**—AMATEURS WANTED to complete this Band. Wood wind wanted. Particulars of Herr Laubach, 59, Victoria Road, Kilburn.

**SITUATION as TEACHER REQUIRED** by a certificated student of Leipzig Conservatorium and of National Training School for Music. Composition, piano, and singing. L. C. M., 24, Boswell Street, Lodge Lane, Liverpool.

**WANTED immediately, an ASSISTANT ORGANIST,** for St. James's, Clapham Park, S.W. One who can train Boys. Apply to G. W. R. Hoare, Wednesday or Friday Evenings, 8 to 9 p.m.

**ORGANIST and CHOIRMASTER DIS-ENGAGED.** Held last appointment over nine years. Thoroughly experienced as above, and holder of good testimonials. Surplused Choir preferred. T. P., 19, Victoria Grove, Folkestone, Kent.

**OXFORD (in or near).**—An ORGANIST, now resident in Oxford, seeks an APPOINTMENT as above. Six years' London experience. Previously a pupil under Mr. G. F. Gausseut. Address, Society for Promoting Christian Knowledge Depot, Queen Street. Would depute in the interim.

**ORGANIST.**—Young Lady, of considerable experience, desires RE-ENGAGEMENT. London or suburbs. Highest references and testimonials. Address, A. A., 20, Perth Road, Finsbury Park, Holloway, N.

**MR. WARREN TEAR** resigns the post of ORGANIST and CHOIRMASTER of St. Philip's, Kennington, and seeks a RE-APPOINTMENT. 12, Clapham Road, S.W.

**AN ORGANIST desires an APPOINTMENT.** Held present post four years. Elvey's service preferred. Address, W. Wellstead, Organist, Duke's Street, Winterbourne-Kington, Blandford, Dorset.

**AS ORGANIST.** Excellent references. Age 22. B. Y., 67, Church Road, Battersea.

**ORGANIST.**—A Gentleman (Pupil of J. Loaring, St. Sepulchre's Church, Holborn Viaduct) requires an APPOINTMENT as ORGANIST. Small salary. W. G., 13, Trevor Square, Brompton, S.W.

**A CLERGYMAN** highly recommends his late ORGANIST and CHOIRMASTER, who will be DISENGAGED in March, or could take engagement earlier. Services, Anglican or Gregorian. First-class player and accompanist. Address, Clericus, care of Mr. Evestaff, Pianoforte Manufacturer, 14, Berners Street, W.

**WANTED, a PIANOFORTE TUNER** (Collard or Erard preferred). Must be a thoroughly sound Tuner and have good references. Apply, Mr. W. A. Boucher, Shrewsbury.

**WANTED, a thoroughly practical Pianoforte and American Organ TUNER and REPAIRER** for a permanency. None but first-class steady men need apply. Liberal wages to a competent man. Bruton and Co., Stokes-croft, Bristol.

**WANTED, immediately, a first-class TUNER and REGULATOR.** Unexceptional references required. Good salary given. Apply, G. A. M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**PIANOFORTE TUNERS WANTED,** in London, and also for provincial firms. Good hands may apply (personally preferred) to Challen and Son, 46, Oxford Street, London, W.

**WANTED, a PIANOFORTE REPAIRER and TUNER,** for a provincial house of old standing. Good wages to an experienced man. Good references indispensable. Apply, with full particulars, to P. S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**WANTED, an ACTION FITTER,** who is able to fit up check and horizontal grand actions. Good references will be required, and to a clever finisher good wages will be paid. Apply, stating full particulars, to Hamburg, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**WANTED, a SITUATION as PIANOFORTE and HARMONIUM TUNER and REPAIRER.** Good references given. Understands small instruments. North of England preferred. Apply, T., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**PIANOFORTE TUNER seeks ENGAGEMENT.** Town or country. Age 27. Would make himself useful. Tuner, Sydney Place, Bright Street, Aston, Birmingham.

**PIANOFORTE TUNER seeks ENGAGEMENT.** Last two years with Messrs. Brinsmead and Sons. Steady; good references. Address, W. O., 38, Kentish Town Road, N.W.

**A SITUATION REQUIRED as indoor TUNER and practical REPAIRER of PIANOS, HARMONIUMS, and ORGANS.** A. Z., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**TO MUSIC PROFESSORS and OTHERS.**—

**WANTED,** by an experienced PIANOFORTE TUNER, a few days' Tuning every month, in the Midland Counties. Address, T. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**WANTED, by a Young Man, a SITUATION** in Music Warehouse, as TUNER and ASSISTANT. Understands repairs of small goods. Good references. Address, Viola, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**PIANOFORTE TUNING.**—A Young Gentleman, who has been ten years in present situation, wishes an ENGAGEMENT in London or neighbourhood. Apply, Tuner, care of Philosophical Institution, Edinburgh.

**AN experienced PIANOFORTE TUNER and REGULATOR** wishes to meet with a RE-ENGAGEMENT. Address, Mr. F. Leach, 1, June Street, Chorlton-upon-Medlock, Manchester, or C. Clapham, Camp Road, Leeds.

**PRACTICAL TUNER, REPAIRER, SALESMAN, PIANIST, and SIGHT READER,** aged 24, wants whole or part EMPLOYMENT. Tuner, 26, Woodfield Crescent, Harrow Road, London.

**WANTED, an experienced REPAIRER of CONCERTINAS, ACCORDIONS, HARMONIUMS, and small goods.** Need not apply unless thoroughly practical and having good references. Address, Mr. W. A. Boucher, Shrewsbury.

**EMPLOYMENT WANTED, by a Young Man,** as HAMMER COVERER and REPAIRER of PIANOS, HARMONIUMS, and ORGANS. Would fill up spare time by doing any other light work. F., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**TO PIANOFORTE MANUFACTURERS, &c.**—A first-class TUNER and TONER, at present with an eminent firm, is open to an ENGAGEMENT (whole or partial). Good references. Great experience. F. G., 56, Crawshaw Road, North Brixton.

**YOUNG MAN, Good Character,** desires a SITUATION in a Music Warehouse, where he could obtain a knowledge of Piano Tuning, and the trade generally. Is a fair pianist. Small salary required. Address, H. G. Moulden, The Biggin, Hitchin, Herts.

**AN ASSISTANT WANTED in a General Music Warehouse.** Lady or Gentleman. Inclose photograph and state wages required, and age. Address, Messrs. Jackson, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**TO PIANOFORTE and MUSIC WAREHOUSES, SCHOOLS, &c.**—A Lady, good Soloist (soprano), Reader and Accompanist, and possessing testimonials as an Organist and Choir-trainer, desires a good HOME in lieu of services. Address, M. G., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**WANTED, an ASSISTANT, for a first-class Music Warehouse.** Must be well up in Bookkeeping, also a good correspondent. One who can tune and regulate preferred. First-class character indispensable. Address full particulars to W. F., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**WANTED, a YOUTH (about 17), to assist in** Bookkeeping and to make himself useful. Must be a good writer and quick at figures. Highest references indispensable. W. Morley and Co., Music Publishers, 70, Upper Street, London, N.

**TO PIANOFORTE and MUSIC WAREHOUSES.** A Lady (37) will give her services as HOUSEKEEPER or BOOKKEEPER or both, to above, in return for a comfortable home. West district preferred. Address, A. Y., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**TO THE MUSIC TRADE.**—A Lady, with several years' experience in first-class houses, desires an ENGAGEMENT as COUNTER MANAGER or ASSISTANT. Address, M. F., care of Miss Howe, Fye Bridge, Norwich.

**A RE-ENGAGEMENT WANTED in Sheet Music Department.** Long experience in town and country; thorough knowledge of catalogues. A. B., 100, Jermyn Street, London.

**WANTED, a Young Man to assist in a MUSIC BUSINESS.** One who can tune preferred. Apply to J. La Feuillade, 91, High Street, Lewisham.

**PROFESSOR'S HIGH-CLASS PRACTICE for DISPOSAL,** Midland Counties. A Musical Graduate, of gentlemanly bearing, who can teach Singing, Piano, and Organ, conduct a Musical Society, &c., will find this an unusually good opportunity. Personal introductions. Apply, Cantab, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**MUSIC BUSINESS for DISPOSAL.** Old established. First-class connection. Piano Hiring and Concerts. Market town, Eastern Counties. Fine premises. Corner position. Rent, £70. Long lease. Profits, £350 net. About £300 required. Part might remain. A rare chance. Mr. Burghes, 1A, Paternoster Row, London, E.C.

**MUSIC legibly COPIED, 4d. per page.** Transposed, 6d. per page. Guitar Lessons on moderate terms. A Young Lady of neglected education can be received as Resident Pupil. Address, prepaid, to Professional, care of Messrs. Cocks and Co., 6, New Burlington Street, London.

**MESSRS. LUCAS, SON & CO.** have received instructions to negotiate the SALE of the following MUSIC BUSINESSES:—

**A** N Old-established and flourishing Business in a Cathedral Town in the West of England.

**A** FIRST-CLASS Business in a fashionable watering-place, on the North-west Coast.

**A** RATHER small but good Business and Tuning Connection in the County of Kent.

**A** GOOD Tuning Connection with small Stock, &c., in Lancashire.

They are also instructed to arrange a Partnership with a practical Gentleman for the purpose of purchasing an old-established and profitable Pianoforte Business in the West of England; also to arrange a Partnership with a Gentleman with moderate capital who is desirous of entering into the Music Trade.

For further particulars, apply to Messrs. Lucas, Son & Co., 20, Great Marlborough Street, London, W.

**THE CO-OPERATIVE PIANOFORTE CLUB.**—

The above Club is forming to supply its members with genuine instruments of elegant design and superior workmanship at actual cost price. This Club affords a means of obtaining a Piano in an easy and economical manner. For prospectus, rules, &c., apply to Mr. Arthur Davies, 52, Great Queen Street, Lincoln's Inn, W.C.

**ORGAN** to be SOLD, property of a Lady, two manuals, mahogany case, gilt front pipes, 21 stops. W. E. Richardson, Central Organ Works, Hulme, Manchester.

**THREE-MANUAL ORGAN**, 25 stops, suitable for Church, &c., almost entirely new. W. E. Richardson, Builder to Her Majesty, Central Organ Works, Hulme, Manchester.

**TWO-MANUAL ORGAN** for SALE, new, suitable for Church or Chamber. Compass, both manuals CC to G, 56 notes; 20 stops. Great Organ: open diapason, viol di gamba, hohlfute, dulciana, clarinet and bassoon, harmonic flute, principal, twelfth, fifteenth. Swell Organ: open diapason, keraulophon, oboe, double diapason, principal, twelfth, fifteenth. Separate pedal organ, 10 stops, full compass. Couplers: swell to great, great to pedal, swell to pedal, 3 compositions. Price £200. Apply, by letter only, Vox Humana, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**ORGAN** (Finger), 5 stops, powerful tone, handsome case, playing order. Maker, LINCOLN and SON. Price £18 10s. To be seen at 47, Asylum Road, Peckham, S.E.

**SMALL ORGAN** for SALE, cheap. Two manuals, 10 stops, pedals. Can be seen by appointment at owner's house. W. W. Johnson, Wingfields, Snarebrook, E.

**CC ORGAN**, 10 stops, independent pedals, 2 octaves. Fine tone; perfectly sound. Rebuilt 4 years since at cost of £60. Decorated front. £25. E. Edwards, Chapel Road, Watford.

**CC ORGAN** for SALE, in St. Matthew's Church, Ipswich. Two manuals and pedals, 23 stops. Apply to T. Palmer, Mus. Bac., London Road, Ipswich.

**EXQUISITE CHAMBER ORGAN** of special design. Two keyboards, with 8-ft. speaking pipes on great and reeds in swell. Independent pedal organ with 16-ft. tone; 12 stops in all, and magnificent polished rosewood case only 8½ ft. high. Cash price, £100. Letters only to X, care of Housekeeper, 59, Mark Lane, E.C.

**ORGAN** (nearly new), 2 manuals, 14 stops, bourdon pedals, 30 notes, for SALE, at very low price. Apply, A. B., Chalcot House, High Street, Hampstead, London.

**ORGAN** (quite new), 2 manuals, 7 stops, bourdon pedals. 3, Southcote Road, Upper Holloway, N.

**FINE ORGAN**, quite new, for SALE, in consequence of the room for which it was built not being available. Two manuals and pedals, full compass, 17 stops. Case pine-stained and varnished, front pipes decorated. Suitable for Church or Concert-room. May be seen at Gray and Davidson's, 370, Euston Road, N.W.

**ORGAN** for SALE. Now in Congregational Church, Wilsden, but must be moved in a fortnight to make room for larger instrument. Diapasons, principal, harmonic flute. Separate pedal organ of 20 notes and coupler. Ornamental front. £25. Apply to John Burr, 10, Blandford Place, Regent's Park, N.W.

**SECOND-HAND ORGAN** for SALE. Great Organ: 6 stops. Swell Organ: 4 stops. Separate bourdon, pedals, couplers, composition pedals, &c. Apply to A. Hunter, Organ Builder, 65A, High Street, Clapham, S.W.

**HARMONIUM**, 4 rows of reeds, 14 perfect stops. Church model, by Bauer. Rich and powerful tone. A bargain, 19 guineas. — Clematis Villa, Milton Road, Acton, W.

**FOR SALE, OAK HARMONIUM** by DEBAIN. 16 stops, knee swell, 4 rows reeds of 5 octaves each. £20. Apply, Arnold & Son, 2, High Street, Farcham.

**TO ORGANISTS.**—A 6½ Rosewood Cottage PIANOFORTE, in excellent order, and of good tone, with 23 octaves of pedals, roller board and Sticker action, by WALKER and SON. Price £20. L. E. M., 11, Sparsholt Road, Crouch Hill, N.

**A VERY fine Cottage PIANO**, by KIRKMAN, new, and in perfect condition. Price 30 guineas; worth double retail. A most exceptional bargain. 60, Colvestone Crescent, Ridley Road, Kingsland.

**SOLO VIOLIN**, by JOSEPH GUARNERUS. Warranted genuine. Hill's certificate. In fine preservation, and grand tone. Price £75. Address, Violin, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**FINE** old Italian VIOLIN for SALE, cheap. Grand tone and condition, from the Gillot collection, with mahogany case and Dodd Bow. Also a fine old VIOLIN, by GILLES. Address, B., Clairmont House, Anchor Head, Weston-super-Mare.

**WANTED**, a fine perfect VIOLIN, by STRADIVARIUS or JOSEPH GUARNERUS. Apply, M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**FOR SALE.**—An Italian VIOLIN, and another by PETER WANSLEY; also VIOLONCELLO by THOMAS SMITH; and another, name unknown; all in perfect condition. Particulars of J. W. S., 43, Saxe-Coburg Street, Leicester.

**FOR SALE.**—A good VIOLA, STRAD. copy, in perfect condition. Price 35s. Viola, 15, Granby Street, Leicester.

**FOR SALE.**—A good VIOLONCELLO, in perfect condition. Price 50s. Cello, Gladstone Street, Loughborough.

**VIOLONCELLO**, a very fine example, by W. FORSTER. A copy of Guarnerius. To be SOLD, by a Gentleman, for £50. The instrument is numbered, signed, and dated, and is still in a very fine condition. Apply, Mr. Keyworth, 20, Regent Street, Waterloo Place, London, W.

**FINE** Italian VIOLONCELLO for SALE. Grand tone, excellent condition. Must be sold, as former owner is deceased. K., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**TO VIOLINISTS.**—THREE FIRST ITALIAN VIOLIN STRINGS (finest quality imported), sent post-free for thirteen stamps. Alphonse Cary, Manufacturer and Importer, Newbury, Berks. Professional violinists supplied at wholesale prices.

**VIOLIN STRINGS.**—The Trade and Shippers supplied with the best Italian Strings, finest in tone and unequalled in durability. Three sample Firsts sent post-free for thirteen stamps. London: Shepherd and Kilner, Music Publishers and Importers of Musical Instruments, Strings, &c., 7, Grocers' Hall Court, Poultry, E.C. Lists free.

**VIOLIN STRINGS** to stand at Concert Pitch, five first (gut or silk) or two everlasting metallic strings sent free for thirteen stamps. Dean's Music Warehouse, 77, City Road, London, E.C. Established 1843. Price Lists sent free.

**NEW FIDDLES.**—Messrs. W. J. MINTER and CO. beg to inform Amateurs and the Profession that they are Sole Agents in London for the splendid VIOLINS made by Mr. W. H. MAYSON, of Manchester. They have many choice specimens in stock, and will be pleased to submit the same for inspection either at their warehouse or by appointment in any part of London. Prices from £5 to £25. W. J. Minter and Co., Whitehall, near Maryland Point Station, E.

**OLD MUSIC BOUGHT and SOLD.**—Church Music, Full Scores, Oratorios, Biographies, Histories, Treatises, Glees, Madrigals, Organ Music. Full value and cash payments. Reeves's Depot for Old Music, Fleet Street, London.

**MARRIOTT and WILLIAMS**, Music Publishers, Academy House, 313, Oxford Street, London. Universal Music Warehouse. Authors' Works Engraved, Printed, and Published in the best style at the most moderate charges. Estimates on application.

**TO AMATEURS and PROFESSORS** about to PUBLISH.—J. McDOWELL, 25, Warwick Street, Regent Street, London, undertakes Revising, Engraving, Printing, and Publishing all musical works, in the best manner, at lowest possible terms. Estimates given on receipt of MS.

**IMPORTANT TO MUSICSELLERS.**—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms upon application. London: B. WILLIAMS, 60, Paternoster Row, E.C.

**AUTHORS' WORKS CORRECTED, REVISED, and PRINTED** with despatch on moderate terms. Quotations given on receipt of MSS. London: B. WILLIAMS, 60, Paternoster Row, E.C.

**ACCURATE METRONOMES**, 1s., post-free. Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 12th edition, 6d. each. D. Scholfield, Trinity Street, Huddersfield.

**ORGAN METAL PIPE and BRASS REED MAKER.** First-class workmanship. J. White, 9, Richmond Terrace, Bedminster, Bristol.

## ARRANGEMENT OF SALES OF MUSICAL PROPERTY FOR 1882.

MESSRS. PUTTICK and SIMPSON beg to announce that they will hold their SPECIAL MONTHLY SALES OF MUSICAL PROPERTY of every description on the following dates:

Tuesday, Feb. 21.	Tuesday, June 20.	Tuesday, Oct. 17.
Tuesday, March 21.	July 25.	Nov. 21.
Friday, April 28.	" Aug. 15.	" Dec. 19.
Tuesday, May 23.	" Sept. —	

Property intended for insertion in any of the above Sales, or particulars of same sufficiently detailed for the Catalogue, should reach us ten days prior to the dates mentioned.

Auction Gallery, 47, Leicester Square, London, W.C.  
[Established 1794.]

KELLY and CO., PIANOFORTE and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Organ Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions.

Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

Monthly Sale of Musical Property.—16, Mortimer Street, London, W. About Fifty Pianofortes by Broadwood, Collard, Kirkman, Erard, Allison, Hopkinson, Brinsmead, &c. Harmoniums and Organs by Christopher, Alexandre, Trayer, Hermann, Mason and Hamlin, &c. Harps by Erard, &c. Violins, Pianoforte Small-Work, Music Stools, Sundries, &c.

MESSRS. KELLY & CO. beg to announce that they will sell by Auction, at their Mart, 16, Mortimer Street, London, W., on WEDNESDAY, February 8, 1882, the important and valuable property as stated above. The Sale will commence at 1 o'clock precisely. Catalogues may be had post-free, and goods viewed the day prior and morning of Sale.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at J. MOORE'S, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c. 29, Minories, London. List for stamp.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minories, London. PRACTICE can be had on a complete Instrument.

EUSTACE INGRAM, Church Organ Builder, combines excellence of tone and workmanship with economy. Inspection invited. Organ Works, Burnard Place, Eden Grove, Holloway Road, London, N.

A. MONK, ORGAN BUILDER.—Organs built to any specification or size, and to suit any position or limited space, in any part of the kingdom, or for foreign climates. All Organs guaranteed to be of best materials and workmanship, and constructed to the most improved principles, at moderate prices. Organs for sale or hire, or on easy terms. Price-list, specifications, estimates, and testimonials sent free. Old Organs taken in exchange or rebuilt. Additions, repairs, tunings, &c. Inspection of work solicited. 6, Sussex Terrace, top of Great College Street, Camden Town, London, N.W.

D'ALMAINE PIANOS, HALF-PRICE.—In consequence of a change of partnership, the whole of this splendid stock, perfected with all the improvements of the day by this long-standing firm, of 100 years reputation, and, in order to effect a speedy sale, the easiest terms arranged, with seven years' warranty. Trichord Cottages from hire, or taken in exchange, £10 to £12.

Class 0, £14. Class 2, £20. Class 4, £26. Class 6, £35.  
Class 1, £17. Class 3, £23. Class 5, £30. Class 7, £40.  
American Organs, from £5.—91, Finsbury Pavement, Moorgate.

MALEY, YOUNG, & OLDKNOW,  
ORGAN BUILDERS,

Manufactory:

KING'S ROAD, ST. PANCRAS, LONDON, N.W.

ORGANS Rebuilt to suit any position. Repaired, Enlarged, Tuned, and Re-voiced (in any part of the kingdom), at very moderate charges. Materials, workmanship, and tone guaranteed to be first-class. Specifications, estimates, and designs for chancel, bracket, chamber, and all descriptions of Organs.

N.B.—New and Second-hand Organs for Sale.  
INSPECTION INVITED.

JAMES CONACHER AND SONS,  
ORGAN BUILDERS,  
BATH BUILDINGS, HUDDERSFIELD.

Specifications and Estimates free of charge.

## VIOLIN AND BOW

MAKERS AND REPAIRERS,

GEORGE WITHERS & CO.

(Late of Coventry Street),

WHOLESALE IMPORTERS OF

MUSICAL STRINGS

FROM ROME, PADUA, AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS.

Bows, Cases, Music Stands, &c. See Price Lists.

51, ST. MARTIN'S LANE, LONDON.

NO OTHER ADDRESS.

NEW MUSIC-ENGRAVING  
(STEAM PRINTING)

EXHIBITED IN

PARIS, VIENNA, AND PHILADELPHIA.

Superior to Pewter Plates and Metal Types.

50 PER CENT. CHEAPER.

SPECIMENS and ESTIMATE

will be sent post-free on receipt of manuscript.

SONG, PIANO PIECE, &c. Engraving, Printing, and Paper:—

4 Pages, including Title, 100 Copies (Folio) ... £1 8 0

The following 100 Copies ... 0 4 0

ANTHEM, PART-SONG, KYRIE, HYMN, &c.:—

4 Pages, including Heading, 100 Copies (Octavo) ... 1 2 0

The following 100 Copies ... 0 2 0

OPERA, CHORUS, BAND-PART, &c.: Sacred Music of any kind; BOOK with ILLUSTRATIONS; TITLES with Views, in colours, highly ornamental; COPYING old Books, Manuscripts, Drawings, &c., by Photography and Patent Processes.

Reprint supplied.

The most perfect Machinery and a large well-trained Musical Staff enable us to supply even the largest orders within the shortest time.

PATENT PAPER TYPE COMPANY,

62, HATTON GARDEN, LONDON, E.C.

## BUTLER'S MUSICAL INSTRUMENTS.

Violins, Guitars, and Banjos.

Flutes, Clarinets, and Flageolets.

Concertinas, Accordions, and Flutinas.

Harmoniums, Pianos, and Organs.

Cornets, Drums, and Band Instruments.

Musical Boxes and Musical Instruments of every description.

The largest and most varied assortment in the Kingdom.

G. BUTLER'S, 29, Haymarket, London.

Illustrated Catalogue, fifty pages, sent post-free.

J. HAMILTON would draw the attention of those requiring PEDALS and ACTION to their Pianofortes to the correspondence on page 46 of the *Musical Standard* for January 21, which shows the success of Pedals made by him according to the resolution of the Organ Conference at the College of Organists. The action is easily attached to any kind of Pianoforte in a short time.

A Set of Straight Pedals and Action (30 notes), price £1 4s.  
A Set of Radiating and Concave Pedals and Action (30 notes), price £5 5s.

A Set of Straight and Concave Pedals, as recommended at the Organ Conference, 1881, and Action, price £5 5s.

Full printed instructions, "How to Attach," are sent with each set. Liberal discount to the Profession and Trade. Send for testimonials and terms to J. Hamilton, 6, Chesterton Terrace, City Road, Bristol.

ORGAN PEDALS TO PIANOFORTES  
TO ORGAN STUDENTS AND ORGANISTS  
RUMMENS'S ATTACHMENT  
(PATENTED)

Is quite free from the defects and disadvantages attendant upon other modes of attachment. Humphrey J. Stark, Esq., Mus. Bac., Oxon, says of it: "Mr. Rummens's invention is a valuable one, as it entirely obviates the objections usually raised against pedal attachments. There is not the slightest fear of injury to the Pianoforte, and the action is so contrived that rapid legato passages can be played with ease and certainty. I have much pleasure in cordially recommending the invention."

Prices and full particulars from the Inventor, Patentee, and Manufacturer, Henry J. Rummens, 102, Kailton Road, Brixton, London.

60 GENUINE old VIOLINS for SALE, including solo instruments by A. and H. and Nicholas Amati, Banks, Cappa, Cross, Duke, Guadagnini, P. Guarnerius, Klotz, Lupot, Maggini, Raphael, &c.; and an Andreas Amati, belonging to Cervoletto in 1743. Apply, Mr. J. Dace, Colchester.

ORGAN MUSIC for SALE, cheap. List sent.  
A. Thistlewood, 5, Hunter's Lane, Birmingham.

## Mr. Stedman's Musical Agency

(Established for the transaction of all Musical Business, Professional and General),

12, BERNERS STREET, LONDON, W.

Office Hours, 10 to 5; Saturday, 10 to 1.

### TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

**MR. STEDMAN** begs to inform Projectors of Concerts, Secretaries of Institutions, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

### TO THE CLERGY.

**MR. STEDMAN** begs to inform the Clergy that he has established a **REGISTRY of ORGANISTS, CHOIRMEN, and CHORISTERS** seeking **APPOINTMENTS**, which is open to their inspection, and they are invited either to call, or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

**CHURCH FESTIVALS** arranged and carried out in all details.

### CHOIR-BOYS.

**MR. STEDMAN** is prepared to supply good **SOLO CHOIR-BOYS** for Church Festivals, Choral Weddings, Concerts, &c.

### MUSIC FOR BANQUETS, &c.

**MR. STEDMAN** undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

### ORCHESTRAS AND CHOIRS.

**MR. STEDMAN** is prepared to provide **CHOIRS** and **ORCHESTRAS** for the performance of Oratorios and Cantatas.

**MR. STEDMAN** will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

NOW READY.

## SCHUBERT'S SONGS

VOLUME I.

### TWENTY SONGS

FOR A

### MEZZO-SOPRANO VOICE

The English Version by **NATALIA MACFARREN.**

PRICE ONE SHILLING AND SIXPENCE.

#### CONTENTS.

Praise of Tears.	Huntsman, rest. (Ellen's second song in "The Lady of the Lake.")
Knowest thou the land? (Mignon's first song in "Wilhelm Meister.")	Thro' the pine-wood.
The Message of Flowers.	The summer waves.
Nought may'st thou ask me. (Mignon's second song in "Wilhelm Meister.")	Wanderer's Night-song.
Oh, let me dream till I awaken. (Mignon's third song in "Wilhelm Meister.")	Trust in Spring.
The greenwood calls. (Slumber Song.)	The Maiden's Lament.
The full-orbed moon. (Romance from "Rosamunde.")	To Mignon.
Hallow'd night, descend.	The Passing-Bell.
	Alinda.
	Ave Maria. (Ellen's third song in "The Lady of the Lake.")
	The Fisherman.
	On the water.

London: NOVELLO, EWER and Co.

Crown Octavo, cloth, 2s. 6d.

THE

## MUSIC OF THE BIBLE

WITH AN ACCOUNT OF THE

DEVELOPMENT OF MODERN MUSICAL INSTRUMENTS FROM ANCIENT TYPES, BY

**JOHN STAINER, M.A., Mus. Doc.**

"The very excellent illustrations scattered throughout the book materially increase its value; and we sincerely hope that Dr. Stainer's labours may be rewarded as they deserve, for not only has he accumulated a large mass of reliable information upon a subject of the deepest interest, but he has thrown additional light upon much of this evidence by giving us the result of his own practical experience."—*Musical Times*.

London: NOVELLO, EWER and Co.

## FULL ORCHESTRAL SCORES

PUBLISHED BY

NOVELLO, EWER AND CO.

### SPOHR

THE LAST JUDGMENT. English and German words ... £1 11 6  
GOD, THOU ART GREAT. ditto ... 0 10 6

### HANDEL

MESSIAH ... .. I 1 6

### HANDEL AND MOZART

ACIS AND GALATEA. English and German words. (Mozart's Accompaniments) ... .. I 11 6

### HAYDN

CREATION ... .. I 1 6

### MENDELSSOHN

ELIJAH. English and German words ... .. I 5 0  
ST. PAUL. ditto ... .. I 5 0  
HEAR MY PRAYER. ditto ... .. 0 6 0

### SIR W. S. BENNETT

THE MAY QUEEN. New Edition (In the press).

London: NOVELLO, EWER AND CO.

## THE MUSICAL TIMES

### CASES

FOR BINDING THE NUMBERS FOR THE PAST YEAR.

### VOL. XXII.

Are now ready, and may be had of all Musicsellers in Town and Country

Cloth, bevelled boards, handsome design in black.

PRICE 1s. 6d.

London: NOVELLO, EWER and Co.

THE

## LIFE OF MOZART

INCLUDING HIS CORRESPONDENCE

BY

**EDWARD HOLMES.**

A New Edition, with Notes, by **EBENEZER PROUT.**

Cloth, Five Shillings.

London: NOVELLO, EWER and Co.

Just published.

## MINIATURES for the PIANOFORTE

COMPOSED BY

### OLIVER KING.

BOOK I.—2s. net.	BOOK II.—2s. net.	BOOK III.—2s. net.
SEGUIDILLA.	RÉVERIE.	EDVARD GRIEG.
ROMANCE.	AUBADE.	ADOLPHE HENSELT.
CANON.	IDYLL.	STEPHEN HELLER.
MAZURKA.	MINUET.	FRANZ LISZT.

London: NOVELLO, EWER and Co.

## ARRANGEMENTS for the ORGAN

BY

### J. MARTIN DUNSTAN.

Allegretto (Symphony), "Hymn of Praise" ...	Mendelssohn	s. d.
Adagio Cantabile (Third Symphony) ...	Haydn	1 6
Return, O God of hosts, "Samson" ...	Handel	0 6
Pious orgies, "Judas Maccabæus" ...	Handel	0 6
Lord, remember David ...	Handel	0 6
Quis est homo, "Stabat Mater" ...	Rossini	1 0
Heaven and the earth display, "Athalie" ...	Mendelssohn	1 6
To Thee cherubim, "Dettingen Te Deum" ...	Handel	1 0
And the glory of the Lord, "Messiah" ...	Handel	1 0
Andantino (from a Trio) ...	Himmel	1 0
Andante Cantabile (Sonata in C, No. 10) ...	Mozart	1 0
Largo (String Quartet. Op. 40) ...	Haydn	1 0
The people that walked in darkness, "Messiah" ...	Handel & Mozart	1 0
Angels ever bright and fair, "Theodora" ...	Handel	0 6

London: NOVELLO, EWER and Co.



# ASHDOWN & PARRY'S CATALOGUES OF MUSIC.

PART 1. PIANO, ORGAN, HARMONIUM.  
PART 2. VOCAL.  
PART 3. HARP, CONCERTINA.  
PART 4. VIOLIN, VIOLONCELLO, ORCHESTRA, &c.  
PART 5. FLUTE, CORNET, CLARINET, &c.  
Sent Gratis and Post-free to any part of the world.

1882.

## Ashdown & Parry's Yellow Catalogue.

Compiled expressly for the use of the Trade, Profession, and Schools, comprises A SELECTION OF UPWARDS OF 5,000 STANDARD MUSICAL WORKS. SENT GRATIS AND POST-FREE to ANY PART of the WORLD. All applications for trade terms must contain card, circular, or reference.

### SHILLING BOOKS

PUBLISHED BY

## ASHDOWN & PARRY.

J. JOUSSE'S CATECHISM OF MUSIC. Edited and Revised by WALTER MACFARREN.

THE MOTHER'S OWN ASSISTANT AT THE PIANOFORTE. An easy method.

A PIANOFORTE CATECHISM, BY EDWIN M. LOTT. PIANOFORTE.

1. FIRST ALBUM OF DANCE MUSIC. Containing Cornflower Waltz, &c., &c.

2. SECOND ALBUM OF DANCE MUSIC. Containing Punch and Judy Quadrilles, &c., &c.

3. THIRD ALBUM OF DANCE MUSIC. Containing Pauline Valse, &c., &c.

4. FOURTH ALBUM OF DANCE MUSIC. Containing The Language of Flowers Valse, &c., &c.

5. FIFTH ALBUM OF DANCE MUSIC. Containing Awfully Jolly Valse, &c., &c.

### VOCAL.

1. TWELVE COMIC SONGS BY ARTHUR LLOYD (First Series). Including "Dada," "The Baby Show," "The Blighted Barber," &c., &c.

2. TWELVE COMIC SONGS BY ARTHUR LLOYD (Second Series). Including "The Schoolmaster," "Married to a Mermaid," "My Wife's Relations," &c., &c.

3. TWELVE COMIC SONGS BY FRED ALBERT. Including "Bradshaw's Guide," "Playing on the same Old String," &c., &c.

4. TWELVE COMIC SONGS BY GEORGE LEYBOURNE. Including "I won't believe it's true," "Shy, shy, awfully shy," &c., &c.

5. TWELVE POPULAR BALLADS. Including "Silver Herring," "I'll be all smiles to-night," &c., &c.

6. UNCLE TOM'S CABIN. Songs and Choruses (introduced in the Drama) composed and arranged by J. E. MALLANDRAINE.

7. ONE HUNDRED AND TWENTY COMIC SONGS. (Words and Melodies.)

8. ONE HUNDRED POPULAR SONGS AND SCENAS BY HENRY RUSSELL. (Words and Melodies.)

9. THE CHILD'S OWN SINGING BOOK, OR OLD SONGS FOR YOUNG SINGERS. Containing popular melodies and favourite rounds, with Pianoforte Accompaniment by MARIA and WILLIAM HUTCHINS CALLCOTT.

### VIOLIN.

1. POPULAR DANCE MUSIC (15 Sets). Including Immenseikoff Quadrille, Twilight Schottische, Blue Danube Waltzes, &c., &c.

2. POPULAR DANCE MUSIC (15 Sets). Second Series. Including Oughts and Crosses Quadrille, Derby Galop, Les Roses Valses, &c., &c.

3. SIXTY-FOUR COMIC MELODIES. Including "The German Band," "Constantinople," "Song of Songs," &c., &c.

### FLUTE.

1. SIXTY-FOUR COMIC MELODIES. Including "The German Band," "Constantinople," "Song of Songs," &c., &c.

2. TUTOR, WITH A SELECTION OF THE MOST ADMIRE MELODIES, BY R. SIDNEY PRATTEN.

### CORNET.

1. SIXTY-FOUR COMIC MELODIES. Including "The German Band," "Constantinople," "Song of Songs," &c., &c.

2. TUTOR, WITH A SELECTION OF THE MOST POPULAR MELODIES, BY CARL HÖCHST.

### CONCERTINA.

SIXTY-FOUR COMIC MELODIES. Including "The German Band," "Constantinople," "Song of Songs," &c., &c.

LONDON: ASHDOWN & PARRY, HANOVER SQUARE.

JUST PUBLISHED.

## JOHANNES BRAHMS'S CONCERTO No. 2

IN B FLAT

FOR

PIANOFORTE &amp; ORCHESTRA

ARRANGED FOR

TWO PIANOFORTES

PRICE 40S.

SOLD AT HALF-PRICE.

LONDON: NOVELLO, EWER AND CO.

Just published.

## JOHANNES BRAHMS'S HUNGARIAN DANCES

NEW AND COMPLETE EDITION.

PIANOFORTE SOLO.

s. d.

4 Books, in 1 Vol. ... .. net 7 6

PIANOFORTE DUET.

4 Books, in 1 Vol. ... .. net 10 0

London: NOVELLO, EWER AND CO.

## JOHANN SEBASTIAN BACH'S ORGAN COMPOSITIONS

EDITED BY

GRIEPENKERL AND ROITZSCH.

VOLUME IX.

Containing Concerto in G, Fugues, and other pieces never before published. Price, net, 3s.

London: NOVELLO, EWER AND CO.

## RITTER ALBUM

FOR THE ORGAN

A COLLECTION OF FIFTY-FOUR ORIGINAL PIECES COMPOSED IN HONOUR OF

A. G. RITTER,

Fifty Years Organist at Magdeburg

BY THE

MOST EMINENT GERMAN COMPOSERS OF ORGAN MUSIC

EDITED BY

RUDOLPH PALME.

Price, net, 21s.

London: NOVELLO, EWER AND CO.

Just published.

## W. A. MOZART'S PIANOFORTE CONCERTOS

For Pianoforte alone, or with Accompaniment of a second Pianoforte, String Quintet, or Full Orchestra.

REVISED AND EDITED FOR STUDY AND CONCERT-ROOM BY

DR. S. LEBERT.

Nos.	Key.	Piano Solo.		Second Piano.		Quintet.	
		net.	s. d.	net.	s. d.	net.	s. d.
5 (12).	F major	...	3 0	...	1 2	...	1 10
6 (10).	A major	...	3 0	...	1 2	...	1 10
7 (5).	C major	...	3 4	...	1 4	...	1 10
8 (14).	E flat major	...	3 0	...	1 4	...	1 10
12 (11).	B flat major	...	3 4	...	1 6	...	2 0
14 (8).	D minor	...	3 6	...	1 8	...	2 0
15 (1).	C major	...	3 4	...	1 6	...	2 0
16 (6).	E flat major	...	3 6	...	1 8	...	2 0
17 (2).	A major	...	3 0	...	1 4	...	1 10
18 (7).	C minor	...	3 4	...	1 6	...	2 0
19 (16).	C major	...	3 4	...	1 6	...	2 0
20 (20).	D major	...	3 6	...	1 8	...	2 0

In this edition the Concertos are numbered in chronological order, the numbers under which they are known in the old edition of Messrs. Breitkopf and Härtel, of Leipzig, being added in brackets.

London: NOVELLO, EWER AND CO.

## ANTHEMS, &amp;c., FOR LENT.

All ye who weep ... ..	Ch. Gounod	3d.
Come and let us return ... ..	Sir John Goss	3d.
Come unto Him ... ..	Ch. Gounod	2d.
Come unto Me ... ..	J. Stafford Smith	14d.
Comfort the soul of Thy servant ... ..	Dr. Crotch	14d.
Day of anger ... ..	Mozart	6d.
Distracted with care ... ..	Haydn	14d.
Enter not into judgment ... ..	Attwood	14d.
For our offences ... ..	Mendelssohn	14d.
Have mercy upon me ... ..	C. Steggall	6d.
He in tears that soweth ... ..	Dr. Hiller	14d.
Incline Thine ear ... ..	Himmel	14d.
In Thee, O Lord ... ..	B. Tours	3d.
In Thee, O Lord ... ..	Weldon	3d.
I will cry unto God ... ..	C. Steggall	3d.
Lord, for Thy tender mercies' sake ... ..	Farrant	14d.
Lord, on our offences ... ..	Mendelssohn	14d.
Make me a clean heart ... ..	J. Barnby	3d.
O come near to the cross ... ..	Ch. Gounod	8d.
O day of penitence ... ..	...	6d.
O Lord my God ... ..	C. Malan	14d.
O Lord, my God ... ..	S. S. Wesley	14d.
O saving Victim ... ..	Ch. Gounod	14d.
O saving Victim ... ..	Berthold Tours	14d.
O Saviour of the world ... ..	Sir John Goss	14d.
Out of the deep ... ..	J. Naylor	14d.
Rend your heart ... ..	J. Baptiste Galkin	14d.
Seek ye the Lord ... ..	Dr. Roberts	3d.
Think, good Jesu ... ..	Mozart	6d.
Thus saith the Lord ... ..	Dr. Garrett	6d.
Turn Thee again ... ..	Attwood	14d.
Turn Thy face from my sins ... ..	A. Sullivan	14d.
Turn Thy face from my sins ... ..	C. Steggall	14d.
Unto Thee have I cried ... ..	Sir G. Elvey	3d.
Word of God Incarnate ... ..	Ch. Gounod	3d.

London: NOVELLO, EWER and Co.

## FOR LENT.

**THE PASSION OF CHRIST.** Set to Music by G. F. HANDEL. Octavo, paper cover, 3s. Paper boards, 3s. 6d. Scarlet cloth, gilt, 5s.

**THE PASSION OF OUR LORD.** (According to St. Matthew.) Set to Music by JOHN SEBASTIAN BACH. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

**THE PASSION OF OUR LORD.** (According to St. John.) Set to Music by JOHN SEBASTIAN BACH. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

**THE PASSION OF OUR LORD.** (The Seven Words of Our Saviour on the Cross.) Set to Music by J. HAYDN. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

**THE PASSION OF OUR LORD.** (The Seven Words of Our Saviour on the Cross.) Set to Music by CH. GOUNOD. Octavo, paper cover, 1s.

**THE PASSION OF OUR LORD.** ("Der Tod Jesu.") Set to Music by C. H. GRAUN. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

London: NOVELLO, EWER and Co.

## FOR LENT.

## THE BENEDICITE

SET TO MUSIC BY THE FOLLOWING MODERN COMPOSERS

OCTAVO.	
GEORGE C. MARTIN	4d.
W. T. BEECH	3d.
J. BARNBY	3d.
JOHN FOSTER	3d.
MONTEMEYER SMITH (two settings)	14d.
J. TURLE (two settings)	14d.
REV. C. A. WICKES (two settings)	14d.
C. E. MILLER	2d.
HENRY GADSBY	2d.
DR. STAINER, R. DE LACEY, A. GIBBS, and F. CHAMPEYNS	14d.
DR. STAINER, W. WAIN, and F. WALKER	14d.

London: NOVELLO, EWER and Co.

## FOR LENT.

**THE MISERERE, &c., as used in St. Paul's Cathedral Lenten Services.** Arranged by J. STAINER. 8vo. Price 3d.

**MISERERE MEI, DEUS.** The music composed by J. BARNBY. 8vo. Price 6d.

London: NOVELLO, EWER and Co.

Third edition, price 3d.

**BENEDICITE.**—For Lent and Advent. Three different settings. By ALEX. S. COOPER. "Simple, appropriate and very effective."—*The Choir*.

London: NOVELLO, EWER and Co.; and WEEKES and Co.

**BENEDICITE, in Chant Form.** By ALBERT E. BISHOP. 3d.

London: NOVELLO, EWER and Co.

**BENEDICITE OMNIA OPERA.** Set to Music by C. F. SOUTH (Organist of St. Augustine's and St. Faith's, Watling Street). Price 14d. London: NOVELLO, EWER and Co.

**BENEDICITE OMNIA OPERA.** Price 2d. Magnificat and Nunc dimittis (Chant Form). Price 4d. "The eye of all" (Anthem). Price 4d. By HAYDN KEETON, Mus. Doc., Oxon.

London: NOVELLO, EWER and Co.

New Anthem for Lent.

## OUT OF THE DEEP

Composed expressly for and presented to the Choir Benevolent Fund by Dr. F. E. GLADSTONE.

Octavo, 3d.

London: NOVELLO, EWER and Co.

**ALBERT LOWE'S EASTER ANTHEM.**—THE LORD IS MY STRENGTH. Short, easy, full, and effective. Composed expressly for Parish Choirs. Octavo, 3d.

London: NOVELLO, EWER and Co.

## FESTIVAL SETTINGS

OF THE

## MAGNIFICAT AND NUNC DIMITTIS.

WITH ACCOMPANIMENTS FOR ORGAN AND ORCHESTRA

Calkin, J. Baptiste (in G).....	6d.	Martin, George C. (in A).....	6d.
Barnby, J. (in E flat).....	8d.	Stainer, Dr. (in A).....	4s.
Bridge, Dr. (in G).....	4d.	Stanford, C. Villiers (in A).....	6d.
Fanning, Eaton (in C).....	6d.	Tours, Berthold (in F).....	4s.
Gadsky, Henry (in C).....	6d.	Steggall, Dr. (in C).....	6d.
Martin, George C. (in C).....	6d.		

The above may also be performed either with strings and organ accompaniment, or with organ only, when necessary.

London: NOVELLO, EWER and Co.

## New Edition of Bach's Organ Works.

## THE ORGAN WORKS

OF

## JOHN SEBASTIAN BACH

EDITED BY

J. F. BRIDGE AND JAMES HIGGS,

Mus. Doc., Oxon.

Mus. Bac., Oxon.

BOOK I.—EIGHT SHORT PRELUDES AND FUGUES. PRICE 2s. 6d.

In this edition much help is offered toward a correct and effective rendering of Bach's Organ Music. The distribution of the parts between the two hands is clearly shown. The notes most conveniently played by the right hand are printed on the upper, and those best taken by the left hand on the lower, of the two manual staves. The pedalling is indicated where necessary. Marks of expression and phrasing are added occasionally, and suggestions for the effective use of the organ are given throughout. The preface contains many useful hints.

London: NOVELLO, EWER and Co.

Just published.

**SONATA (in D minor) for the ORGAN.** Composed by JAMES C. CULWICK. Op. 3. Dedicated to Sir R. P. Stewart, Mus. D. Price 3s. net.

London: NOVELLO, EWER and Co.

**THE MUSICAL DIRECTORY ANNUAL and ALMANAC for 1882. THIRTIETH ANNUAL ISSUE.** Now ready. Contents: The names and addresses of the Professors of Music, Musicians, and Musical Instrument Dealers in the United Kingdom; New Copyright Music published during the year; Principal Events, &c., &c. Price 3s., or in cloth, 4s. Also SIR JULIUS BENEDICT'S PROFESSIONAL POCKET BOOK, giving spaces for engagements for every hour in the day. Price in roan, 3s.; or in Russia, 6s.

RUDALL, CARTE and Co., 23, Berners Street, W.

**THE PEEPAGE, BARONETAGE, and KNIGHTAGE of the BRITISH EMPIRE for 1882, by JOSEPH FOSTER.**

In one or two volumes, royal 8vo, cloth gilt, price 42s. The Peerage or Baronetage separate, each, 21s.

The THIRD EDITION, for 1882, containing all new Creations, has been considerably enlarged, and carefully corrected throughout. It is illustrated by upwards of 1,400 engravings of Arms, &c., and contains fuller pedigrees than any other work.

Westminster: NICHOLS and SONS, 25, Parliament Street. CHAPMAN and HALL, Limited, 11, Henrietta Street, W.C.

EIGHTY-FIRST EDITION.  
PRICE ONE SHILLING, ENLARGED.

*A specimen copy post-free for twelve stamps.*

## COLLEGIATE AND SCHOOL SIGHT-SINGING MANUAL.

For CHOIRS.—The easiest system that can be obtained for training, improving, and learning to read music at sight.

For SCHOOLS.—Every requisite for learning music, and reading at sight in a few lessons.

For CHORAL SOCIETIES.—The exercises will be found invaluable, leading to produce musical effects seldom heard.

## COLLEGIATE ORGAN TUTOR

EDITED BY FREDERIC ARCHER.  
3s. 6d. net.

"Well adapted for making an excellent player."

"For pedal-playing, any difficulties surmounted in a short time."

"Contains the most pleasing arrangements for the organ we have seen."

THIRTEENTH EDITION.

Paper cover, 1s.; bound in cloth, 1s. 6d.

## CATHEDRAL CHANT-BOOK

Containing nearly 200 Single and Double Chants; Gregorian Tones.

Just published.

BOOKS 2, 3, & 4,

## COLLEGIATE AND SCHOOL SINGING MANUALS

Containing  
ROUNDS, FOUR-PART SONGS, MADRIGALS, MOTETTS,  
CHORUSES, GLEES, &c.

Price One Shilling.

*A specimen copy post-free for twelve stamps.*

London: WEEKES and CO., 16, Hanover Street, W.

Second Edition.

SUPPLEMENTAL

## BOOK OF EXERCISES

FOR THE USE OF THOSE

## LEARNING TO SING AT SIGHT

COMPILED AND ARRANGED BY

HENRY GADSBY.

ONE SHILLING.

London: NOVELLO, EWER and Co.

New and Revised Edition.

THE

## SCHOOL ROUND BOOK

A COLLECTION OF ONE HUNDRED  
ROUNDS, CATCHES, AND CANONS

The Words Edited by the

REV. J. POWELL METCALFE, M.A.

The Music Edited by

J. STAINER, M.A., Mus. Doc.

Price 8d.; cloth, 1s. 2d.

IN SOL-FA NOTATION, 6d.

London: NOVELLO, EWER and Co.

Dedicated, by permission, to the College of Organists.

ON TUNING THE ORGAN: Illustrated.  
Faults with remedies. Post-free, 3s. 6d. P.O.O. to A. HEM-  
STOCK, DISS.

"Every page shows that Mr. Hemstock is master of his subject."—  
*Musical Standard.*

"Contains much useful information."—*Musical Times.*

"A practical and useful book."—*Music Trade Review.*

REDUCED PRICE, ONE SHILLING.

## A MANUAL OF SINGING

FOR THE USE OF

CHOIRTRAINERS & SCHOOLMASTERS

BY

RICHARD MANN.

NEW AND REVISED EDITION, WITH ADDITIONS, BY

DR. STAINER.

This work offers to the clergy and other amateur choir-  
trainers a systematic and simple course of instruction, by  
which they may teach their pupils to read music at sight  
in a comparatively short time.

London: NOVELLO, EWER and Co.

A COLLECTION

OF

## TWO-PART SOLFEGGI

In the principal major keys, designed for the practice of Choristers  
and Vocal Classes generally,

SELECTED FROM

DURANTE, HANDEL, LEO, SCARLATTI, STEFFANI,  
NARES, WEBBE, &c.

BY

JAMES HIGGS,

Mus. Bac., Oxon.

ONE SHILLING.

London: NOVELLO, EWER and Co.

32 pp., price 6d. Annual Subscription, 6s. 6d. post-free.

## THE ORCHESTRA AND THE CHOIR.

(Edited by W. A. BARRETT, Mus. B., F.R.S.L., &c.) A

Monthly Review; Musical, Dramatic, and Literary.

Printers, SWIFT and Co.; sold by W. REEVES, Fleet Street, London.

Now ready, No. 53, 44 pp., 2d.; post-free, 3d.

## MUSICAL OPINION AND MUSIC TRADE

REVIEW. PITMAN; and to order of all Book and Musicsellers.

## A PRO-CONSERVATOIRE IN POSSE.—See

February number of *Musical Education*. 16 large pages and  
Supplement of Music. Post-free, 24d.

A. HAMMOND and Co., 5, Vigo Street, London, W.

## MANUSCRIPT MUSIC BOOK.—Arthur

Regaldi's Manuscript Music Book is the best ever introduced;  
it contains 20 leaves of stout, hard music-paper of twelve staves on  
each page, adapted either for songs, pieces, or dance music. The  
advantage of this book is that it is full music size, and music can be  
copied in it in fac-simile, page for page, as published, and bound with  
ordinary sheet music. Price One Shilling; by post Fourpence addi-  
tional. Can only be obtained of THOMAS ROBINSON, Wholesale Music-  
seller, Romford. A liberal discount to the profession.

## THE JOURNAL FOR THE MUSIC TRADE,

Containing news of interest to Publishers, Piano and Harmonium  
Makers, Organ Builders, and Makers of and Dealers in Instruments, is

MUSICAL OPINION AND MUSIC TRADE REVIEW.

Forty-four pages. Price 2d. Of all Book and Musicsellers; by

post (3d.) of

J. F. REID and NEPHEW, Advertising Agents, 1, Sherborne Lane, E.C.

## WILFORD MORGAN'S GRAND MARCHES.

"CHRISTIAN THE PILGRIM" for ORGAN, with PEDAL

OBLIGATO. 24 stamps, post-free. As played at Crystal Palace,

Kube's Festival, and Promenade Concerts. Also for Piano solo:—

MARCIA GIUBILANTI

MARCHE JOYEUSE

MARCHE MILITAIRE

MARCH IN C MINOR

Post-free, eighteen stamps each.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

## TO CONDUCTORS OF CHORAL SOCIETIES.

Send thirty postage stamps, and receive by return a bound copy  
of WILFORD MORGAN's semi-sacred cantata, "CHRISTIAN THE  
PILGRIM," a work admirably adapted for large or small Choral  
Societies; easy, but very effective. Chorus parts printed.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

## TO ORGANISTS.—WILFORD MORGAN'S popular

semi-sacred March, "CHRISTIAN THE PILGRIM," for

Organ, with pedal obligato. Post-free, 18 stamps.

MORGAN and Co., 27, Charles Street, St. James's, S.W.

## TO PIANISTS.—WILFORD MORGAN'S GAVOTTE

in G, as played at the St. James's Theatre and Promenade Con-  
certs with great success. Sent free for 18 stamps. MORGAN and Co.,  
27, Charles Street, S.W.

# THE HYMNARY

A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:

No.	Hymns only.	Royal 24mo.	Bourgeois Antique.	Cloth, red edges	s. d.
1.	Hymns only.	Royal 24mo.	Nonpareil Antique.	Double Columns. Cloth, red edges	1 0
2.	Hymns only.	Royal 24mo.	Nonpareil Antique.	Double Columns. Limp cloth	0 6
3.	Hymns only.	Royal 24mo.	Nonpareil Antique.	Double Columns. Paper cover	0 4
4.	Hymns with Tunes.	Demy 8vo.	Cloth		0 3
5.	Hymns with Tunes.	Demy 8vo.	Cloth, bevelled boards, gilt lettered, red edges		4 0
6.	Tunes only.	Demy 8vo.	Cloth		5 0
7.	Tunes only.	Demy 8vo.	Cloth, bevelled boards, gilt lettered, red edges		3 0
8.	Hymns with Tunes.	Treble part only. Royal 24mo			4 0
9.	Hymns with Tunes.	Treble part only. Royal 24mo.	Cloth, bevelled boards, gilt lettered, red edges		1 6
10.	Hymns with Tunes.	Small post 8vo, to bind with the Pearl 8vo Prayer Book.	Cloth		2 0
11.	Hymns with Tunes.	Ditto.	Cloth, bevelled boards, gilt lettered, red edges		2 6
12.	Hymns with Tunes.	Large type. Imperial 8vo.	Cloth, bevelled boards, gilt lettered, red edges		3 0
13.	Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.				10 6

A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.

Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.

LONDON: NOVELLO, EWER AND CO.

## THE BRISTOL TUNE-BOOK

SUPPLEMENT 1881, CONTAINING 37 TUNES, 6d.  
TO MATCH EITHER EDITION.

No.	The complete work, containing 751 Tunes and Chants.	s. d.
9.	Limp cloth	4 0
10.	Cloth boards	5 0
11.	Small edition	3 0
12.	Tonic Sol-fa	3 0

First and Second Series can still be had separate.

THE BOOK OF PSALMS (BIBLE VERSION),  
With Canticles and Anthems.

Pointed for Chanting for Congregational use ... 1 3  
(Offered in quantity at reduced price per dozen.)

The Pointing is of the simplest plan, easily understood, and without multiplication of marks and accents, which tend to confuse rather than help.

Communications and inquiries as to copyrights, and also as to supplies of these works at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

LONDON: NOVELLO, EWER AND CO.; Bristol: W. and F. MORGAN;  
And all Booksellers and Musiciansellers.

## THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 16mo, 1s. Words only, 9d. and 6d.; paper, 4½d.

LONDON: NOVELLO, EWER AND CO.; and SIMPKIN and MARSHALL.

Now ready, revised and enlarged, price 7s.

PARR'S PSALMODY, containing 401 Tunes, 301 Chants, various Responses, &c., free from modern tinkering, with above 400 Memoirs of Composers and references to the works in which the Pieces first appeared, giving historical and bibliographical information nowhere else to be found.

LONDON: NOVELLO, EWER AND CO.

## THE TUNE-BOOK, with the additional Tunes

as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tunes; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. LONDON: NOVELLO, EWER AND CO.

## HERRING'S METRICAL TUNES, &c.

8vo, 12 pp., 6d. LONDON: NOVELLO, EWER AND CO.

For the special use of Organists. Post-free, 6½d. each separately.  
A FULL HARMONISED ORGAN ACCOMPANIMENT TO THE APOSTLES' CREED AND THE LORD'S PRAYER, in G, by THOMAS E. LEETE, Organist, Parish Church, Sutton Bridge, Lincolnshire.

"Your harmonies are very effective and supply a want hitherto inadequately furnished."

By the same. The cheapest collection extant. 20 pp. 8vo.

A SET OF TWELVE KYRIES, with TWELVE OFFERTORY SENTENCES, complete in one book. All original music. Price 1s.; to choirs, 10s. per dozen copies. Of Composer, and Messrs. CONRAD HERZOG and Co., 62, Hatton Garden, London, E.C.

Easy and effective.

ANTHEM

## GOD IS OUR HOPE AND STRENGTH

Written expressly for Parish Choirs by FRANK BATES, Mus. Bac.

This Anthem has been sung at several Choral Festivals.

"Just the thing for village choirs."—*Church Times*.  
Price Threepence.

LONDON: NOVELLO, EWER AND CO.

Just published.

## TE DEUM LAUDAMUS, set to music in the

key of G, by ALFRED J. DYE. Price 4d.

LONDON: NOVELLO, EWER AND CO.

## TE DEUM LAUDAMUS. Set to music with

special regard to the poetical structure of the hymn, by the Rev. V. W. POPHAM, M.A. Price 4d.

LONDON: NOVELLO, EWER AND CO.

Second Edition.

## TE DEUM LAUDAMUS in B flat. Dedicated

by permission to Sir Robert P. Stewart, Mus. Doc. Composed by BARRY M. GILHOY. Price 4d.

LONDON: NOVELLO, EWER AND CO.

## H. R. COULDREY'S TE DEUM, BENEDI-

CITE, and KYRIES, published together, for Parish Choirs.

Price 4d. LONDON: NOVELLO, EWER AND CO.

Just published.

## MAGNIFICAT and NUNC DIMITTIS in F.

Suitable for Parish Choirs. By W. G. WOOD. Price 3d.

LONDON: NOVELLO, EWER AND CO.

Books I. to VIII., New Series, 1s. each.

## COLLECTION of KYRIES, &c. Compiled, &c.,

by W. T. FREEMANTLE, Sheffield. Separate Numbers (Nos. 1 to 98), 1d. each.

SPOHR'S 24TH PSALM. Net, 9d. and 2s.

LONDON: NOVELLO, EWER AND CO.

Just published.

## SIX KYRIES. By G. NOBLE PARTRIDGE, Choir-

master, St. Ann's Church, Nottingham. Price 4d., post-free from the Composer.

LONDON: NOVELLO, EWER AND CO.

Reduced Price, 3d.

## G. A. MACFARREN'S CANTATE DOMINO and

DEUS MISEREATUR. For Voices in Unison and Organ.

8vo. LONDON: NOVELLO, EWER AND CO.

REDUCED TO THREEPENCE EACH.

## G. A. MACFARREN'S TWO-PART ANTHEMS

for small Choirs. First Series. Boys' and Female Voices.

Second Series. Female and Male Voices.

These Anthems are available as Duets for private use.

LONDON: NOVELLO, EWER AND CO.

## NEW CANTATA.—"The Lion of Judah." By

R. DAWRE. 6d., post-free 7d. In Old and Tonic Sol-fa Notations.

A capital work for Choirs not large enough to do an oratorio.

JOHN GUEST (1st floor), 20, Warwick Lane, E.C.

## EASY ANTHEMS, by THOMAS SMITH. Price

3d. each.

THE EASTER ANTHEMS.—CHRIST OUR PASSOVER, &c.

Just Published.

ANTHEMS FOR EASTER: "Christ is risen from the dead."

Seventh Edition. "Sing we merrily." Third Edition. "Lift up your heads."

"O worship the Lord." Eighth Edition. "Hear my prayer."

"I was glad." "My heart is fixed." "The Lord is my Shepherd."

"O send out Thy light." "Like as the hart." "It is a good thing to give thanks." "O sing unto the Lord." Second Edition. Te Deum

in F. Five Kyries. Second Edition.

THE RULES OF SIMPLE HARMONY.—Dedicated to Sir

F. A. Gore Ouseley, Professor of Music at the University of Oxford.

Third Edition, 1s.

SHORT METHOD FOR TEACHING SINGING. Second

Edition, 6d.

LONDON: NOVELLO, EWER AND CO.

Post-free from the Composer, 25, Angel Hill, Bury St. Edmunds.

Third Edition. Price 1s.

## HOW TO LEARN TO PLAY THE PIANO

WELL. By ONE WHO HAS TAUGHT HIMSELF.

"Here, in the compass of fourteen pages, is matter calculated to produce better results than half-a-dozen years' teaching."

## THE ART OF PLAYING AT SIGHT. By ONE

WHO HAS TAUGHT HIMSELF. Price 1s.

"The author believes his system to be infallible; after a fair trial, we must say we believe so too."

## HOW TO FORM AND TRAIN A VILLAGE

CHOIR. By AN ORGANISING CHOIRMASTER. Price 1s.

THE HARMONIUM, AND HOW TO PLAY IT.

Price 1s.

Bury St. Edmunds: THOS. SMITH, Music Warehouse, Angel Hill.



Fourth Edition, enlarged. Small 4to. Price 2s. paper cover, 3s. cloth lettered.

**THE ANGLICAN PSALTER CHANTS, Single and Double**, edited by the Rev. Sir F. A. GORE OUSELEY, Bart., &c., and EDWIN GEORGE MONK.

This work contains nearly 400 Chants; which are appropriated to "Te igitur exultemus Domino," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page, and affording several Series suitable to each daily portion of the Psalter from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.

London: NOVELLO, EWER and Co.

Now ready. Small 4to. Price 1s. Vocal parts, 12mo, price 6d. each. 1st and 2nd Series bound together, cloth, 2s. 9d. Vocal parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

## SECOND SERIES.

**THE CANTICLES and HYMNS of the CHURCH**, pointed for Chanting, and set to appropriate Anglican Chants, Single and Double; together with Responses to the Commandments. Edited by the Rev. Sir F. A. G. OUSELEY, Bart., &c., and EDWIN GEORGE MONK. This work contains a selection of Double (besides additional Single) Chants; together with special settings of "Benedicite," and a collection of Kyrie Eleisons, old and new.

London: NOVELLO, EWER and Co.

**THE ANGLICAN CHORAL SERVICE BOOK.** Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d. London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

**THE ANGLICAN CHANT-BOOK.** Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

**OUSELEY and MONK'S PSALTER and CANTICLES**, pointed for Chanting. Second Edition. Authenticated by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; with Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 14d. NOVELLO, EWER and Co., and PARKER and Co.

Sixteenth Edition.

**JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c.** Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d. The Chants are selected with due reference to the position of the Reciting-note.

**THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES.** Pointed for Chanting by B. St. J. B. JOULE. Large type, price 2s. 6d. This Psalter having been collated with the Sealed Books is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

**JOULE'S DIRECTORIUM CHORI ANGLICANUM.** 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

**JOULE'S DIRECTORIUM CHORI ANGLICANUM.** Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

**THE ORDER FOR THE HOLY COMMUNION.** Harmonised on a Monotone in a very simple manner for Parochial use. By B. St. J. B. JOULE. Price 3d. NOVELLO, EWER and Co.

**TO ORGANISTS.—THE RITUAL MARCH,** 1s. 6d. post-free. W. REEVES, Fleet Street, London.

Just published.

**CHURCH MUSIC IN TOWN and COUNTRY**, by "The Stranger within thy Gates." The subject is considered under the following divisions: I. Church Music generally; II. In Rural Villages; III. In large Villages in Colliery and Manufacturing Districts; IV. In Towns; V. Suggestions how to form a Choir, and how to keep a Choir when formed, and thus promote Harmony in the Church and in the Parish. Price One Shilling; by post Thirteenpence. London: BEMROSE and SONS, 23, Old Bailey; and Derby.

**PRIZE CHORAL—"Thou hidden Love of God"** (with accompaniment for Strings and Organ in Short Score). 3d. Twelve Hymn-Tunes (including Prize Choral, unaccompanied). 4d. Te Deum and Jubilate, in D. 6d. By W. H. SAMPTON. Magnificat and Nunc dimittis, in D. 6d. By W. H. SAMPTON. London: WEEKES and Co., 16, Hanover Street, W.

## ORIGINAL

**COMPOSITIONS for the ORGAN** BY EDWIN EVANS.

No.		s. d.
1.	Postlude Fughetta, in C	net 1 6
2.	Melody, in E flat	1 6
3.	Processional March, in A	2 0
4.	Postlude Fughetta, in B flat	0 9
5.	Allegretto for Flute Stops	1 6
6.	Moderato for Soft Organ	1 6

Subscription, First Series (12 Numbers), 9s.

Sample Number, 10 stamps.

London: EWALD and Co., 16, Argyle Street, W., and 21, Upper Barnsbury Street, N.

# The Cathedral Psalter

## POINTED FOR CHANTING.

Imperial 32mo, cloth	..	..	..	..	8. d.
Ditto, with Proper Psalms, cloth	..	..	..	..	0 9
Demy 8vo, large type, with Proper Psalms, cloth	..	..	..	..	1 0
Proper Psalms, separately. Paper cover. 32mo	..	..	..	..	0 3
Canticles, 32mo	..	..	..	..	0 1
Ditto, 8vo	..	..	..	..	0 3

The Psalter, with Chants, Post 4to, cloth .. .. 5 0  
Canticles, 4to, with Chants .. .. 0 6

## THE

# CATHEDRAL PSALTER

## CHANTS.

Post 4to, paper cover	..	..	..	..	2 0
Ditto, cloth	..	..	..	..	3 0
Foolscap 4to, paper cover	..	..	..	..	1 0
Ditto, cloth	..	..	..	..	1 6

The Clergy can be supplied with copies, in quantities of not less than 25, on special terms.

LONDON: NOVELLO, EWER and Co.

Reduced price, Five Shillings.

# THE VILLAGE ORGANIST

New Edition, complete in One Volume. 142 pages.

CONTAINING

SEVENTY-EIGHT VOLUNTARIES

All of which, except four, were composed expressly for the work by eminent English musicians.

Cloth, Five Shillings.

Suitable for a Present or School Prize.

London: NOVELLO, EWER and Co.

NOVELLO'S COLLECTION OF

ONE HUNDRED AND SIXTY-FIVE

# Responses to the Commandments

EDITED BY

GEORGE C. MARTIN

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL.

Bound in cloth, gilt edges, price Five Shillings; or Forty-seven Numbers, Twopence each.

London: NOVELLO, EWER and Co.

# RECENTLY PUBLISHED COMPOSITIONS

(SVO) by SIR HERBERT OAKLEY.

TWO SACRED CHORAL QUARTETS for Mixed Voices.

1. Morning and Evening ("Comes, at times"), price 4d.

2. Past and Future ("Adown the river"), price 6d.

Sung by Her Majesty's command.

FORSYTH BROTHERS, London and Manchester.

CHORAL SONGS for Male Voices.

1. The Troubadour.

2. Omnia vincit Amor, price 6d.

CRAMER and Co., London.

TWELVE NATIONAL SCOTTISH MELODIES, arranged for Male Chorus; in Four Parts of Three Songs each, 6d.; or complete, 2s.

A MORNING, COMMUNION, and EVENING SERVICE, in E flat, respectively 9d., 1s., and 6d.

London: NOVELLO, EWER and Co.

# COMPOSITIONS by GEORGE CARTER.

1. Sinfonia Cantata, "I love the Lord" (Ps. 119) ... 2 0

Choruses for Vocal Societies, One Shilling.

2. Introduction and Allegro from ditto as Pft. Duet ... 6 0

3. Larghetto from ditto as Piano-forte Duet ... 4 0

4. High Festival Communion Service in E ... 3 0

"We seldom meet with so fine a work,"—*Church Review*.

5. Wedding Anthem, "Blessed are all they" (Ps. 128) ... 1 6

With Accompaniment for Harp and Organ.

6. Part-Song, "Dreaming of thee" ... .. 0 3

7. Andante con Variazioni for Organ ... .. 2 0

8. Grand Festival March in D ... .. 3 0

9. " ... as Piano-forte Duet ... .. 6 0

10. Song, "The Changed Cross," for Soprano ... .. 4 0

London: NOVELLO, EWER and Co.

# TO CHORAL SOCIETIES.—R. FORSEY BRION'S

Cantata, MARATHON. Reduced price, 2s. Composed for Soli Voices and Chorus, and dedicated to Professor Macfarren.

London: HOLLIS and Co., 63, Ebury Street, S.W.

REDUCED PRICES OF  
HOUSELEY AND MONK'S  
POINTED PSALTER.

4to Edition, with Chants in Short Score	....	....	....	....	4
12mo Edition. Vocal parts	....	....	....	Each	1
32mo Edition. Words only	....	....	....	....	0
Ditto ditto with Proper Psalms	....	....	....	....	1

*This pointing of the Psalter is authorised by His Grace the Archbishop of York.*

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

## HARROW SCHOOL MUSIC

BY

JOHN FARMER

ORGANIST AND MUSIC-MASTER TO HARROW SCHOOL.

### ORATORIO.—"CHRIST AND HIS SOLDIERS."

Cloth, 4s.; paper cover, 3s. Book of Words, 2d. Orchestral Parts, complete, 7s.

### GLEE-BOOK.—Vols. I. and II. Cloth, 4s. each.

PART-SONGS for PUBLIC SCHOOLS, being Cheap Edition of above. Vols. 1 & 2, 1s. 6d. each, paper cover.

GLEES AND SONGS FOR HIGH SCHOOLS. Paper cover, 1s. 6d.

SONGS.—Vols. I. and II. Cloth, 4s. each.

### SINGING QUADRILLES.

1st Set—"Jack and Jill," &c. ... .. 1s. | 3rd Set—Hunting Quadrilles: "John Peel," &c. 1s.  
2nd Set—"Humpty Dumpty." Duet, 3s.; Solo 1s. | 4th Set—Singing Quadrilles: "Girls and Boys," &c. 1s.

HYMNS AND TUNES FOR HIGH SCHOOLS, 1s. 6d.

Lists and full particulars may be obtained on application.

Harrow: J. C. WILBEE, Bookseller to Harrow School. London: NOVELLO, EWER & CO.

## THE HARMONIUM TREASURY

A SERIES OF SELECT PIECES ARRANGED BY

J. W. ELLIOTT.

In Two Volumes. Vol. I., SACRED; Vol. II., SECULAR. Handsomely bound in Cloth,  
10s. 6d. each; or in 51 Numbers, 1s. each.

## HARMONIUM VOLUNTARIES

ARRANGED BY

J. W. ELLIOTT.

In Six Sets, each containing Sixty Voluntaries, One Shilling each; or in Two Volumes, Cloth  
gilt, 4s. each.

LONDON: NOVELLO, EWER AND CO.

## MUSIC (The HISTORY of). Monthly, 7d.

Just commenced, in Monthly Parts, price 7d.,  
**THE HISTORY OF MUSIC.** By EMIL NAUMANN.  
 Director of Music at the Chapel Royal, Dresden. Translated  
 by FERDINAND PRAEGER. With Notes and Additional Chapters by  
 Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Professor  
 of Music in the University of Oxford. Illustrated throughout. To be  
 completed in 24 parts. Parts I. and II. now ready.

Herr Naumann treats his subject at once learnedly and with  
 abundant power of popular exposition. The work is excellently  
 edited and profusely illustrated. —*Scotsman*.

To all those who can appreciate this delightful art, the work will  
 be of especial interest, and will also be the means of imparting to  
 the general reader much interesting and curious information con-  
 cerning music and musical instruments from the very earliest times.

A comprehensive account of the art of music, containing the his-  
 tory of its growth, with explanations of the science of music, and of the  
 natural laws from which harmony springs. . . . The book is full of  
 illustrations, which will make it a most entertaining as well as a most  
 instructive book. —*Gloucester Journal*.

CASSELL, PETER, GALPIN and Co., Ludgate Hill, London.

MUSIC.—STANDARD WORKS for STUDENTS  
and the PROFESSION.

Anders and Rimbault's History and Construction of the Organ.

Price £1 6s. 3d.

Spagnoli's Method on the Violin. Price 15s.; and in 4 Parts, post-  
 free, 3s. 6d. each.

T. Best's Modern School for the Organ. Price £1 3s. 8d.; and in  
 4 Parts, from 3s. 6d. to 6s.

Wells's celebrated 48 Trios, for two Violins and Bass. Price 18s.

Wells's First Three Months at the Organ. Price 3s., post-free.

Wells's Half-Hours at the Organ. In 2 Vols. Price 15s. 9d. each;

and in 24 Books, 1s. 6d. each, post-free.

T. Best's Choruses of Handel, for the Organ. Price £1 19s. 6d.;

also in 24 Books, from 1s. 3d. to 1s. 9d. each, post-free.

Debougue's "The Violin." Price 7s. 6d., post-free.

Debougue's Treatise on the Violin. Price 4s., post-free.

Hamilton's Pianoforte Tutor. Price 2s., post-free.

London: ROBERT COCKS and Co., 6, New Burlington Street.

## STANDARD TEXT BOOKS.

Anders's Harmony s. d. Hamilton's Singing s. d.

"History of Music 2 0 "Dictionary ... 2 6

Best's Daily Vocal Exercises 1 0 West's Questions ... 1 0

Best's Harmony and 1 6 Clarke's Catechism ... 1 0

Best's Bass ... 1 0 Pinotti's Hints on Sing- 2 0

Best's Hints to Teachers 1 0 ing ... 1 0

Payment as above received in postage stamps.

London: ROBERT COCKS and Co., 6, New Burlington Street.

## BOOSEY AND CO.'S PUBLICATIONS. Price

5s. 6d. each volume, paper; and 4s. cloth, gilt edges.

## THE SONGS OF SCANDINAVIA (100 songs).

Soprano.

## THE SONGS OF EASTERN EUROPE

(83 songs), all with English words. "We must say that no  
 musical library is complete without these books. 'The Songs of  
 Eastern Europe' contains a very valuable collection of Volkslieder  
 from the hitherto untouched wealth of the Austrian provinces." —  
*Telegraph*.

## HAMILTON TIGHE. Cantata by GEORGE FOX.

For Baritone, Soprano, and Chorus.

## HAMILTON TIGHE, words from the "Ingoldsby

Legends," occupies twenty minutes in performance. Price 1s.

Full score.

Price 3s. each, paper covers; 7s. 6d. cloth, gilt edges.

## THE ROYAL OPERATIC ALBUMS. The most

comprehensive collection of Dramatic Music ever published,  
 containing 150 celebrated Songs from the most renowned Operas,  
 including many hitherto unknown in England. All with Italian and  
 English words, in the original keys, without abbreviation or alteration.

## THE PRIMA DONNA'S ALBUM. Forty-one Songs for

Soprano and Contralto.

## THE CONTRALTO ALBUM. Fifty Songs for Mezzo-Soprano

and Contralto.

## THE TENOR ALBUM. Fifty Songs.

## THE BARITONE ALBUM. Forty-five Songs.

"A more useful publication than these collections of Italian melodies  
 cannot be conceived." —*Athenaeum*. "A capital idea admirably carried  
 out." —*Illustrated Dramatic News*.

Boosey and Co., 295, Regent Street.

## NEW NUMBERS OF THE CHORALIST.

price 1d. each. Grief (Prize Madrigal, Moir), Bridal Chorus  
 (Queen), Song of Peace (Sullivan), The Hop-pickers (Philp), The  
 Little Beggars (Montgomery), The Little Drummer (Kaprey), Love  
 little, love me long (Montgomery).

Boosey and Co., 295, Regent Street.

## DONNIE WEE THING. New Part-Song for

S.A.T.B. By MYLES BIRKET FOSTER. See *Musical Education*

February. Annual Subscription, 2s. 6d.

A. HAMMOND and Co., 5, Vigo Street, London, W.

## JUST PUBLISHED.

NOVELLO, EWER AND CO.'S  
PIANOFORTE ALBUMS  
EDITED BY BERTHOLD TOURS

PRICE ONE SHILLING EACH.

## No. 7.—MARCHES.

1. Hero's March (Op. 22) ... Mendelssohn.
2. Marche Militaire (Op. 51) ... Schubert.
3. Festival March, from the Opera "Aenn-  
chen von Tharau" ... H. Hofmann.
4. Marche Soientelle ... Ch. Gounod.
5. Bridal March, from "Lohengrin" ... R. Wagner.
6. Gipsy March, from "Preciosa" ... Weber.
7. March (Op. 13) ... A. Zimmermann.
8. March, from "Le Nozze di Figaro" ... Mozart.
9. March, from "Fidelio" ... Beethoven.
10. Rakoczy March.
11. Funeral March ("Lied ohne Worte,"  
No. 27) ... Mendelssohn.
12. March, from "St. Polycarp" ... Rev. Sir Fred. Ouseley.
13. Dead March, from "Saul" ... Handel.
14. The Watch on the Rhine.
15. The British Grenadiers.

## No. 8.—MARCHES.

16. Coronation March, from "Le Prophete" ... Meyerbeer.
17. March, from "Idomeneo" ... Mozart.
18. "Cornelius" March ... Mendelssohn.
19. Turkish March ("Ruins of Athens") ... Beethoven.
20. Processional March ("Onward, Christian  
soldiers") ... A. Sullivan.
21. Marche Cosaque ... H. Hofmann.
22. March (Posthumous Work) ... Schubert.
23. March, from the "Occasional Oratorio" ... Handel.
24. Marche Funebre, from Sonata I., Op. 35 ... Chopin.
25. Triumphant March, from "King Stephen" ... Beethoven.
26. Pilgrims' March (Fourth Symphony) ... Mendelssohn.
27. March of the Men of Harlech.
28. Festal March ... J. B. Calkin.
29. Birthday March ... R. Schumann.
30. La Marseillaise.

## No. 9.—MARCHES.

31. Funeral March (Op. 103) ... Mendelssohn.
32. March, from "Egmont" ... Beethoven.
33. March, from "Iphigenia in Aulis" ... Gluck.
34. March, from "Abraham" ... B. Melique.
35. March, from "Tannhäuser" ... R. Wagner.
36. March, from "Die Zauberflöte" ... Mozart.
37. Bride's March, from "Rebekah" ... J. Barnby.
38. March, from Op. 3 ... H. Hofmann.
39. March, from "Scipio" ... Beethoven.
40. Marche Funebre, from Sonata, Op. 26 ... Beethoven.
41. Wedding March, from "Midsummer  
Night's Dream" ... Mendelssohn.
42. March, from "Titus" ... Mozart.
43. Alexander March ... Beethoven.
44. Persian March ... Strauss.
45. (a) Dessauer March (b) Hohenfriedberger  
March.

London: NOVELLO, EWER and Co.

## NOVELLO'S ORIGINAL OCTAVO EDITION.

THE CHORUSES  
OF THE  
ORATORIOS, CANTATAS, &c.

IN VOCAL SCORE,  
 ESPECIALLY FOR THE USE OF  
 CHORAL SOCIETIES.

	s. d.
BACH'S PASSION (ST. MATTHEW) ...	1 0
BEETHOVEN'S MOUNT OF OLIVES ...	0 6
BENNETT'S MAY QUEEN ...	1 0
GRAUN'S PASSION ...	1 0
HANDEL'S MESSIAH ...	0 8
" JUDAS MACCABEUS ...	0 8
" SAMSON ...	0 8
" HERCULES ...	1 0
" SOLOMON ...	1 6
" L'ALLEGRO ...	1 0
HAYDN'S CREATION ...	0 8
MACFARREN'S MAY DAY ...	0 8
MENDELSSOHN'S ELIJAH ...	1 6
" ST. PAUL ...	1 0
" HYMN OF PRAISE ...	0 6
ROSSINI'S STABAT MATER ...	0 6
SPOHR'S LAST JUDGMENT ...	0 6

(To be continued.)

All the above works may be had in paper boards, price 6d. each extra.

London: NOVELLO, EWER and Co.

Large octavo, paper cover, 4s.; cloth, gilt edges, 6s.

**ISRAEL RESTORED**

AN ORATORIO

(As performed at the Norwich Festival, September 22, 1852, and the Royal Albert Hall, London, April 15, 1880)

COMPOSED BY

**W. R. BEXFIELD, Mus. Doc., CANTAB.**

The Chorus and Orchestral Parts can be had on application to the publishers.

"The fact seems to us positive that 'Israel Restored' is in various respects a thing of sterling worth. . . . Not a few among both airs and choruses evince exceptional and remarkable power."—*Daily Telegraph*.

"We need only study the chorus, 'Thou hast mightily delivered Thy people,' to learn how great a loss English music suffered in 1853. . . . With regard to the songs much more might be said than space now permits, for they supply the most conspicuous of all the meritorious features in the work."—*Musical Times*.

"There is much in the oratorio to excite true admiration and delight."—*Musical World*.

"We pass on to No. 34, a soprano song, 'The sun shall no more go down,' with obligato accompaniment for horn, viola, cello, and double-bass. This is a lovely composition—probably the gem of the oratorio. . . . The musical interest is well sustained until the end, and there is hardly a number which does not put forth some special claim. The short chorus in D, 3-4 time, makes a bright and majestic conclusion to a work which is an honour to its author and his countrymen."—*Orchestra*.

London: NOVELLO, EWER and Co.

Second Thousand.

**RUTH**

NEW SACRED CANTATA

By **ALFRED R. GAUL**

Words by EDWARD OXFORD.

Performed five consecutive nights in Birmingham Town Hall.

Price, paper cover, 2s.; paper boards, 2s. 6d.

London: NOVELLO, EWER and Co.

Third Edition.

**THE WIDOW OF NAIN**

SACRED CANTATA

FOR SOLI VOICES AND CHORUS

BY

**ALFRED J. CALDICOTT, Mus. Bac., Cantab.**

Performed with great success at the Worcester Musical Festival.

Band parts on application. Piano Score, paper, 3s.; boards, 4s.

London: NOVELLO, EWER and Co.

Post-free of the Composer, Worcester.

NOVELLO'S OCTAVO EDITION.

**THE GENERAL HISTORY**

OF THE

**SCIENCE & PRACTICE OF MUSIC**

BY

**SIR JOHN HAWKINS.**

In Two Volumes, Super-royal Octavo, cloth, 21s.

Supplementary Volume of Medallion Portraits, 16s.

Printed from the Original Plates.

London: NOVELLO, EWER and Co.

NOW READY, NEW EDITIONS OF

**Novello, Ewer & Co.'s Catalogues**

No. 1. ORGAN AND HARMONIUM MUSIC.

" 2. SACRED MUSIC WITH ENGLISH WORDS.

" 3. MUSIC WITH VOCAL AND ORCHESTRAL PARTS.

" 4. MUSIC FOR THE PIANOFORTE.

" 5. SECULAR VOCAL MUSIC.

" 6. SACRED MUSIC WITH LATIN WORDS.

Sent gratis and post-free.

London: NOVELLO, EWER and Co.

Third Edition.

**JACK & THE BEANSTALK**

COMIC CANTATA FOR FOUR SOLO VOICES AND CHORUS, BY

**EDMUND ROGERS.**

Price 3s. net.

"Will doubtless prove very popular."—*Society*.

For special terms to Choral Societies apply to the Composer, 4, Melrose Gardens, West Kensington Park, W.

TO CHORAL SOCIETIES.

**NARCISSUS AND ECHO**

Cantata for Mixed Voices. Price 3s.

**GOD IS OUR REFUGE (Ps. xlii).**

Soli and Chorus. Price 1s.

COMPOSED BY

**EDWIN C. SUCH, Mus. Bac., CANTAB.**

London: NOVELLO, EWER and Co.

**CANTATAS**

FOR

**FEMALE VOICES**

TWO SHILLINGS &amp; SIXPENCE EACH.

MINSTER BELLS	...	...	...	...	...	F. ADE
THE WISHING STONE	...	...	...	...	...	"
THE SILVER CLOUD	...	...	...	...	...	"
THE WATER FAIRIES	...	...	...	...	...	"
THE SLEEPING BEAUTY	...	...	...	...	...	H. LAURE

London: NOVELLO, EWER and Co.

Just published.

**SUMMER NIGHTS**

(LES NUITS D'ÉTÉ)

SIX SONGS BY THÉOPHILE GAUTIER

Set to Music, with accompaniment for small Orchestra or Pianoforte

BY

**HECTOR BERLIOZ**

Op. 7.

English version by FRANCIS HUEFFER. Price 2s. 6d.

London: NOVELLO, EWER and Co.

**SIX FOUR-PART SONGS**

FOR MEN'S VOICES

BY

**HEINRICH HOFMANN.**

(Novello's "Orpheus," No. 169 to 174).

169. Roaming	...	...	...	...	...	...
170. Sir Cuckoo	...	...	...	...	...	...
171. Glorious May	...	...	...	...	...	...
172. In Spring-time	...	...	...	...	...	...
173. Our Maxm	...	...	...	...	...	...
174. In dulci júbilo	...	...	...	...	...	...

London: NOVELLO, EWER and Co.

**TO CHORAL SOCIETIES.***Reduced to 2s. 6d. per Volume.***THE MUSICAL TIMES**

IN EIGHT VOLUMES

EACH CONTAINING FORTY-EIGHT CHORAL PIECES, SACRED AND SECULAR.

The attention of Conductors and Secretaries of Choral Societies is specially called to these Volumes, which offer a large collection of useful pieces at an exceedingly low cost.

Lists of Contents of each Volume may be had on application.

LONDON: NOVELLO, EWER AND CO.



NEW COMPOSITIONS by ALFRED J. CALDICOTT,  
Mus. Bac., Cantab. (winner of Manchester and Huddersfield

Part-Songs—Out on the Waters		...	...	...	4d.
The Haymakers	...	...	...	...	4d.
Yule	...	...	...	...	4d.
Jack and Jill	...	...	...	...	4d.
Little Jack Horner	...	...	...	...	6d.
Humpty Dumpty	...	...	...	...	6d.
Winter Days	...	...	...	...	4d.
Songs—The New Curate and Two Spoons...		...	...	each	2s.

Post-free of the Composer, Worcester. Special terms to Societies.

WILLIAM J. YOUNG'S  
Popular Part-Songs for S.A.T.B.

		s. d.
I love the merry spring-time	21st thousand net	0 2
Gaily through the greenwood	40th do.	0 2
O welcome, merry May	7th do.	0 2
The mountain maid	6th do.	0 2
Come o'er the mountain	8th do.	0 2
Hail, merry, merry Christmas	18th do.	0 2
Songs of praise the angels sang	6th do.	0 3
Blow, ye balmy breezes, blow	8th do.	0 3
Fairy revels	11th do.	0 3
Oh! peaceful vale of rest	6th do.	0 1 1/2
The merry bird	5th do.	0 3
Come, let us be merry and gay	5th do.	0 3
Forest echoes	9th do.	0 3
Haste, ye merry elves	5th do.	0 3
The streamlet (with soprano solo)	3rd do.	0 3
Sunshine and shadow	3rd do.	0 2
Sunny rays (with soprano solo)	3rd do.	0 3
A happy New Year	3rd do.	0 3
The coming of Spring	3rd do.	0 3
England's Glory	5th do.	0 3
A merry Christmas to you all	4th do.	0 3
The air resounds with music sweet	2nd do.	0 2
To a sleeping child	1st do.	0 2
Our National Church	2nd do.	0 3
Ditto (Organ copy)	1st do.	1 6

London: NOVELLO, EWER and Co.

## POPULAR PART-SONGS by W. W. PEARSON.

The Ironfounders (10th thousand)	...	3d.
The Stormy Petrel (soprano or tenor and bass solos)	...	3d.
The Coral Grove	...	3d.
Baruch of Donau Dhu (Sir Walter Scott)	...	3d.
Sweet Spring (madrigal)	...	3d.
The Ocean (Harry Cornwall)	...	3d.
Over the mountain-side (four-part serenade)	...	3d.
Soul of Living Music (soprano solo and chorus)	...	3d.
The Jager Chorus (5th thousand)	...	3d.
The River	...	3d.
Departed Joys (Thomas Moore)	...	2d.
Summer and Winter	...	2d.
The Anglers (6th thousand)	...	2d.
Sweet to live amid the mountains (10th thousand)	...	2d.
There's beauty in the deep (6th thousand)	...	1d.
Soldier, rest! (Sir Walter Scott)	...	1d.
Woods in Winter (Longfellow)	...	1d.
Autumn (Montgomery)	...	1d.
The sombre shadows of the night (trio for S.A.B.)	...	1d.

London: NOVELLO, EWER and Co.

POPULAR COMPOSITIONS by GABRIEL  
DAVIS.

## SONGS.

WHO'S FOR THE QUEEN? (New Patriotic Song.) The	...	4 0
Words written by F. E. Weatherly	...	4 0
(Sung by Mr. THURLEY BEALE.)	...	4 0
KING CARNIVAL. The Words written by F. E. Weatherly	...	4 0
BY THE RIVER. The Words written by Herbert Gardner	...	4 0
ELSIE (The Flower Girl's Song)	...	4 0
(Sung by Miss ADA TOLKIE.)	...	4 0
THE ZINGARA	...	4 0
(Sung by Miss JOSE SHERRINGTON.)	...	4 0
THE COMING YEAR. The Words written by Dean Alford	...	4 0
THE OLD MEADOW GATE. The Words written by R. Richardson	...	4 0

## PART-SONGS, S.A.T.B.

THE THREE STARS	...	0 2
THE KNIGHT'S RETURN. 5th Edition	...	0 2
600 SAVE THE PRINCE. 18th Edition	...	0 2
THE DISTANT SEA. 5th Edition	...	0 2
TO THE WOODS. 5th Edition	...	0 2
HARK! 'TIS MUSIC. 6th Edition	...	0 2
THE HOUR OF REST. 4th Edition	...	0 2
DAME WIGGINS OF LEE. (Humorous.) 5th Edition	...	0 2
DAME TROT. (Humorous.) 3rd Edition	...	0 2
WHO'S FOR THE QUEEN? (Patriotic Part-Song. For	...	0 3

T.T.B.B. 2nd Edition  
London: NOVELLO, EWER and Co., 1, Berners Street, W.,  
and 80 & 81, Queen Street, E.C.

## SUNG BY MR. CHAPLIN HENRY.

THREE BARITONE SONGS.—"An English  
Christmas home," "Our oldest friend," and "The best of all  
good company." Post-free, 2s. 6d., of the composer, ORBEL HINCHLIFF,  
4, Kennington Park Road, S.E.SELECT COMPOSITIONS from the GREAT  
MASTERS, arranged for the Organ, with Pedal Obligato, by  
ARTHUR HENRY BROWN.

No.		
40.	Aria, by Gluck. 1767.	
41.	"Sanctus" and "Hosanna," from André's Mass. Op. 43.	
42.	Last Chorus, from Beethoven's "Mount of Olives."	
43.	"He shall feed His flock," from Handel's "Messiah."	
44.	"Quoniam Tu solus," by Vincenzo Righini. 1788.	
45.	"Hallelujah" Chorus, from Handel's "Messiah."	
46.	"Turn Thy face," "Then shall I teach," "I will magnify Thee," from Anthems by J. Weldon.	
47.	"The heavens are telling," from Haydn's "Creation."	
48.	Andante and Allegretto, from Handel's Violin Sonata in A major.	
49.	Slow Movement from Symphony 35, by Haydn.	
50.	Andante con Variazioni, from Spohr's Notturmo. Op. 34.	
51.	"Wie nahte mir der Schlummer," by C. M. von Weber. Aria by the Comte de St. Germain, 1760.	
52.	"Marche Solennelle," by Franz Schubert.	
53.	Adagio, from the Notturmo (Op. 34), by Louis Spohr.	
54.	"Ave Maria," from the "Evening Service," Book 7, by Cherubini.	
55.	Overture and Minuet to "Samson," Handel, 1742.	
56.	"The arm of the Lord," by Haydn.	
57.	"Deh lascia o Core," from "Astianatte," by G. Buononcini, 1727.	
58.	"Gloria in excelsis," from Schubert's Mass (No. 2), in C.	
59.	"Il pensier sta negli ogetti," Aria, by Haydn, 1792.	
60.	"Gloria in excelsis," from Mozart's 12th Mass.	
61.	"How lovely are the messengers," by Mendelssohn.	
62.	Notturmo, by Kalkbrenner.	
63.	"Che farò," by Chr. Gluck, 1769.	
64.	Aria in A flat, by Louis Spohr.	
65.	"Cujus animam," from Rossini's "Stabat Mater."	
66.	Air and Gavotte, from the Suite for Orchestra in D, by J. S. Bach. (Continued.)	

## Price Three Shillings each.

Volumes I., II., and III., bound in cloth, are now ready, each con-  
taining 20 numbers, price One Guinea each.

A list of the preceding numbers post-free on application.

London: B. WILLIAMS, 60, Paternoster Row, E.C.

Just published.

## THE KING OF THE NIGHT

Song for Baritone or Bass, by  
ALFRED J. DYE (composer of "The Lighthouse").

Price 4s.

London: NOVELLO, EWER and Co.

## NEW CHORAL MUSIC by ALFRED R. GAUL.

OLD NEPTUNE. (Second Thousand.) Words by Edward  
Oxenford. Price 3d."Its vigorous and thoroughly English style makes it suitable for  
renderings by numerous assemblies of vocalists."—*Birmingham Daily  
Gazette*.JACK FROST. (Sixth Thousand.) Words by Edward Oxenford.  
Price 3d."Enthusiastically redemanded on each of ten renderings in St.  
Andrew's Hall, Norwich, and the Town Hall, Birmingham."THE EKL-KING. (Second Thousand.) Price 3d.  
"A graphic illustration of a difficult subject. The narrative portions  
are powerfully descriptive strains."—*Birmingham Daily Gazette*.THE SHIPWRECK, Birmingham Price Glee. Fourth Edition,  
reduced price, 4d.

THE POTTER. (Fifth Thousand.) Price 3d.

"Thoroughly deserves all the popularity it is certain to obtain."—  
*Musical Times*.THE TWENTY-THIRD PSALM. "The Lord is my Shepherd."  
(Fourth Thousand.) Sung by large choirs on six occasions in the Bir-  
mingham Town Hall. Price 4d."Written upon a theme of great beauty, and the harmonies are  
rich."—*Birmingham Daily Gazette*.

London: NOVELLO, EWER and Co.

## TWO-PART SONGS

WITH PIANOFORTE ACCOMPANIMENT  
(For Schools and Classes).

MONARCH WINTER	Poetry by W. S. PASSMORE	2d.
THE SKYLARK	" R. Y. STURGES	2d.
A SCHOOLBOY'S SONG	" EDWARD LAWRENCE	2d.
A SPRING WELCOME	" " "	2d.

MUSIC BY

STEPHEN S. STRATTON.

London: NOVELLO, EWER and Co.

NEW PART-SONG, THERE IS DEW FOR  
THE FLOW'RET, price 6d., by EATON FANING, composer of  
"The Vikings." London: NOVELLO, EWER and Co.HEAVE HO! New Sea Song, for Bass or  
Baritone, with chorus ad libitum. Words and music by EDWIN  
ALLWRIGHT. "A stirring sea-song."—*Graphic*. "Always encored."  
Price 1s. 6d. net. London: F. PITMAN, 20, Paternoster Row.DICKORY, DICKORY, DOCK. Humorous Glee  
for S.A.T.B. By ALFRED ALLEN, Composer of the celebrated  
Humorous March, "A Race between Two Walking Dolls." Price 4d.  
London: NOVELLO, EWER and Co.TONIC SOL-FA.—Congreve's Glees, Part-Songs,  
1d. each. No. 3. "Away to the woods."  
London: PITMAN, Paternoster Row.

# NOVELLO, EWER & CO.'S CIRCULATING MUSIC LIBRARY

1, BERNERS STREET, W.

## TERMS OF SUBSCRIPTION.

CLASS A	-	-	ONE GUINEA	-	-	PER ANNUM.
CLASS B)	-	-	TWO GUINEAS	-	-	PER ANNUM.
CLASS E)	-	-	Six Months, £1 5s.; Three Months, 15s.; One Month, 8s.; One Week, 3s.	-	-	PER ANNUM.
CLASS C)	-	-	THREE GUINEAS	-	-	PER ANNUM.
CLASS F)	-	-	Six Months, £1 15s.; Three Months, £1 1s. One Month, 12s. 6d.; One Week, 5s.	-	-	PER ANNUM.
CLASS D)	-	-	FIVE GUINEAS	-	-	PER ANNUM.
CLASS G)	-	-		-	-	PER ANNUM.

Subscriptions received by all Musicsellers in town or country.

## TOWN.

- CLASS A**—Entitles the Subscriber to receive Six Pianoforte Pieces or Songs (ordinary sheet music), which may be exchanged once a week.
- CLASS B**—Entitles the Subscriber to receive Twelve Pieces (one copy of each), including Volumes or Collections of Music, each volume counting as three pieces. May be exchanged once a week. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS C**—Entitles the Subscriber to receive Eighteen Pieces (one copy of each), or a proportionate number of Volumes, which MAY BE EXCHANGED DAILY. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS D**—Entitles the Subscriber to the same privileges as Class C, including the right of occasionally borrowing a sufficient number of INSTRUMENTAL PARTS for the use of a SMALL ORCHESTRA.

\*\* The Special attention of Conductors and Secretaries of Musical Societies is called to this subscription.

## COUNTRY.

- CLASS E**—Entitles the Subscriber to receive Twenty Pieces (one copy of each), including Volumes or Collections of Music, each volume counting as three pieces. May be exchanged twice a month. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS F**—Entitles the Subscriber to Thirty Pieces (one copy of each), or a proportionate number of Volumes, which MAY BE EXCHANGED DAILY, or as often as required. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS G**—Entitles the Subscriber to the same privileges as Class F, including the right of occasionally borrowing a sufficient number of INSTRUMENTAL PARTS for the use of a SMALL ORCHESTRA.

•• FOR STILL LARGER QUANTITIES OF MUSIC, SPECIAL SUBSCRIPTIONS CAN BE ARRANGED

## NOVELLO, EWER AND CO.'S

LIST OF WORKS SUITABLE FOR

## PRESENTS AND SCHOOL PRIZES

## PIANOFORTE CLASSICS.

BACH.—FORTY-EIGHT PRELUDES AND FUGUES .. .. . Folio	6 0	MENDELSSOHN.—LIEDER OHNE WORTE s. d. Cheap edition. Containing Books 7 and 8. 8vo, 102 pages. Cloth, gilt, 4s. 6d.; paper cover	2 6
BEETHOVEN.—SONATAS. Edited by Agnes Zimmermann .. .. . Folio, cloth, gilt	21 0	MENDELSSOHN.—OVERTURES (SOLO). The only complete edition .. .. . Folio, cloth, gilt	12 0
BEETHOVEN.—SONATAS. Edited by Agnes Zimmermann. 8vo, cloth, gilt, 7s. 6d.; paper cover	5 0	MENDELSSOHN.—OVERTURES (DUET). The only complete edition .. .. . Folio, cloth, gilt	15 0
HANDEL.—MESSIAH. Arranged for Pianoforte Solo by Berthold Tours .. .. .	3 0	MENDELSSOHN.—SYMPHONIES (SOLO). The only complete edition .. .. . Folio, cloth, gilt	12 0
MENDELSSOHN.—PIANOFORTE WORKS (including the Lieder ohne Worte). An entirely new and carefully revised edition. Folio, 518 pages. Handsomely bound .. .. . Cloth, gilt	21 0	MENDELSSOHN.—SYMPHONIES (DUET). The only complete edition .. .. . Folio, cloth, gilt	15 0
MENDELSSOHN.—PIANOFORTE WORKS (including the Lieder ohne Worte). An entirely new and carefully revised edition. 8vo, 518 pages. Cloth, gilt, 10s. 6d.; paper cover	7 6	MENDELSSOHN.—ELIJAH. Arranged for Pianoforte Solo by Berthold Tours .. .. .	5 0
MENDELSSOHN.—LIEDER OHNE WORTE. The only complete edition. Containing Books 7 and 8. Elegantly bound. Folio, 145 pages (with Portrait of the Composer) .. .. .	12 0	MOZART.—SONATAS. Edited by Agnes Zimmermann .. .. . Folio, cloth, gilt	18 0
MENDELSSOHN.—LIEDER OHNE WORTE. The only complete edition. Containing Books 7 and 8. Elegantly bound. Folio, 102 pages. Cloth, gilt, 8s.; paper cover	5 0	MOZART.—SONATAS. Edited by Agnes Zimmermann. 8vo, cloth, gilt, 5s.; paper cover	3 0
MENDELSSOHN.—LIEDER OHNE WORTE. The only complete edition. Containing Books 7 & 8. 8vo, 155 pages. Cloth, gilt, 6s.; paper cover	4 0	PIANOFORTE ALBUMS.—Edited by Berthold Tours. Vol. I., Bach; Vol. II., Handel. Cloth, each	4 0
		PIANOFORTE ALBUMS.—Edited by Berthold Tours. Nos. 1, 2, and 3, Compositions by Bach; Nos. 4, 5, and 6, Compositions by Handel each	1 0
		SCHUMANN.—FOREST SCENES. Paper cover	1 0
		SCHUMANN.—PIANOFORTE ALBUM. Op. 68 and 15 (56 pieces). 8vo, cloth, gilt, 4s. 6d.; paper cover	2 6

## VOCAL ALBUMS.

BENNETT (Sir W. Sterndale).—TWELVE SONGS. Op. 23 and 35 (English and German Words). 8vo, cloth, gilt, 4s. 6d.; paper cover	2 6	MENDELSSOHN.—THIRTEEN TWO-PART SONGS. German and English words. 8vo, cloth, gilt, 4s.; paper cover	2 0
BERLIOZ (Hector).—SUMMER NIGHTS (Les Nuits d'Été). Six Songs by Théophile Gautier. English Version by Francis Hueffer. 8vo, paper cover	2 6	MOORE.—IRISH MELODIES. Edited by M. W. Balfe .. .. . Folio, cloth, gilt	21 0
FRANZ.—FOURTEEN SONGS. Set to poems of Robert Burns .. .. . Paper cover	2 6	MOORE.—IRISH MELODIES. Edited by M. W. Balfe .. .. . 8vo, cloth, gilt, 4s.; paper cover	2 6
MENDELSSOHN.—SONGS. The only complete edition. With Portrait of Composer. Folio, cloth, gilt	21 0	MOORE'S IRISH MELODIES. For Two Voices	1 0
MENDELSSOHN.—SONGS. The only complete edition. German and English words. 8vo, cloth, gilt, 6s.; paper cover	4 0	RUBINSTEIN.—EIGHTEEN TWO-PART SONGS .. .. . Cloth, 4s. 6d.; paper cover	2 6
MENDELSSOHN.—SONGS (for Deep Voice). German and English words. 8vo, cloth, gilt, 8s.; paper cover	6 0	SCHUBERT.—TWENTY SONGS. For Mezzo-Soprano. The English version by N. Macfarren	1 6
MENDELSSOHN.—THIRTEEN TWO-PART SONGS. The only complete edition .. .. . Folio	2 6	SCHUMANN.—SONGS. Vol. I., containing Op. 24, 25, 27, and 30. Edited by N. Macfarren. Folio, cloth, gilt	10 6
MENDELSSOHN.—THIRTEEN TWO-PART SONGS. With the original words. 8vo, cloth, gilt, 2s.; paper cover	1 0	SCHUMANN.—VOCAL ALBUM. Containing Thirty of his most celebrated Songs. 8vo, cloth, gilt, 4s. 6d.; paper cover	2 6
		VOLKSLIEDER ALBUM.—Forty Songs, with the original words and an English Version by John Oxenford .. .. . Cloth, gilt, 4s. 6d.; paper cover	2 6

## MISCELLANEOUS.

DICTIONARY OF MUSICAL TERMS. By J. Stainer and W. A. Barrett .. .. . Cloth, gilt	16 0	SACRED SONGS FOR LITTLE SINGERS. Words by F. R. Havergal. Music by A. Rindgeger. Illustrated. Cloth, gilt, 5s.; paper cover	2 6
THE MUSIC OF THE BIBLE. With an Account of the Development of Modern Musical Instruments from Ancient types .. .. . Cloth	2 6	NATIONAL NURSERY RHYMES AND SONGS. By J. W. Elliott. With sixty-five illustrations, and elegantly bound .. .. . Cloth, gilt	7 6
THE GENERAL HISTORY OF THE SCIENCE AND PRACTICE OF MUSIC. By Sir John Hawkins. Two volumes .. .. . Cloth	21 0	THE SUNLIGHT OF SONG. A Collection of Sacred and Moral Songs, with original Music by the most eminent English Composers. With forty-six Illustrations. Handsomely bound. Cloth, gilt edges	7 6
SUPPLEMENTARY VOLUME OF MEDALION PORTRAITS to above. Printed from the Original Plates .. .. . Cloth	16 0		

LONDON: NOVELLO, EWER AND CO.

JUST PUBLISHED.

# "BROTHER, THOU ART GONE BEFORE US" ANTHEM

FROM

## SULLIVAN'S MARTYR OF ANTIOCH

IN A CHEAP FORM FOR CHOIRS AND CHORAL SOCIETIES

(Who are at full liberty to sing the same anywhere, without further permission).

PRICE SIXPENCE.

## CHAPPELL'S VOCAL LIBRARY

OF

### PART-SONGS, &c.

Composed or arranged by					PRICE	Composed or arranged by					PRICE		
1.	Dulce domum	S.A.T.B.	...	...	G. A. Macfarren	1d.	45.	O Thou, whose power (Prayer from "Mosè in Egitto")	Rossini	1d.			
2.	Down among the dead men.	S.A.T.B.	...	...	"	1d.	46.	The Guard on the Rhine.	S.A.T.B.	...	G. A. Macfarren	1d.	
3.	The girl I've left behind me.	S.A.T.B.	...	...	"	1d.	47.	The German Fatherland.	S.A.T.B.	...	"	1d.	
4.	British Grenadiers.	S.A.T.B.	...	...	"	2d.	48.	The Lord is my Shepherd (Quartet).	S.A.T.B.	G. A. Osborne	2d.		
5.	Long live England's future Queen.	S.A.T.B.	Dr. Rimbault	2d.	49.	Te Deum in F	...	...	...	...	Jackson	2d.	
6.	My task is ended (Song and Chorus).	A.T.B.B.	...	...	Balfe	4d.	50.	Te Deum in F	...	...	...	Nares	2d.
7.	Thus spake one summer's day.	S.A.T.B.	...	...	Abt	5d.	51.	Charity (La Carità).	S.S.S.	...	...	Rossini	2d.
8.	Soldiers' Chorus.	T.T.B.B.	...	...	Gounod	4d.	52.	Cordelia.	A.T.T.B.	...	...	G. A. Osborne	2d.
9.	The Kermesse (Scene from "Faust")	...	...	...	"	6d.	53.	I know.	S.A.T.B.	...	...	Walter Hay	2d.
10.	Up, quit thy bower.	S.A.T.B.	...	...	Brinley Richards	4d.	54.	Chorus of Handmaidens (from "Fridolin")	A. Randegger	2d.	Edmund Rogers	2d.	
11.	Maidens, never go a-wooing.	S.S.T.T.B.	...	...	G. A. Macfarren	2d.	55.	The Offertory Sentences	...	...	Dr. Callcott	2d.	
12.	Faggot-binders' Chorus	...	...	...	Gounod	4d.	56.	The Red Cross Knight	...	...	Sir H. R. Bishop	2d.	
13.	Sylvan Hours (for six female voices)	...	...	...	Joseph Robinson	6d.	57.	The Chough and Crow	...	...	Rossini	2d.	
14.	The Gipsy Chorus	...	...	...	Balfe	4d.	58.	The "Carnovale"	...	...	Edmund Rogers	2d.	
15.	Ave Maria	...	...	...	Arcadelt	1d.	59.	Softly falls the moonlight	...	...	Henry Leslie	2d.	
16.	Hark! the herald angels sing.	S.A.T.B.	...	...	Mendelssohn	1d.	60.	Air by Himmel	...	...	C. Villiers Stanford	2d.	
17.	England yet (Solo and Chorus).	S.A.T.B.	...	...	Sir J. Benedict	2d.	61.	Offertory Sentences	...	...	E. Sauerberg	2d.	
18.	The Shepherd's Sabbath day.	S.A.T.B.	...	...	J. L. Hutton	2d.	62.	The Resurrection	...	...	H. J. Byron & W. M. Lutz	2d.	
19.	Thoughts of childhood.	S.A.T.B.	...	...	Henry Smart	2d.	63.	Our Boys. New Patriotic Song	H. J. Byron & W. M. Lutz	2d.	Brinley Richards	2d.	
20.	Spring's return.	S.A.T.B.	...	...	"	2d.	64.	The Men of Wales	...	...	"	2d.	
21.	An old Church song.	S.A.T.B.	...	...	"	2d.	65.	Dame Durden	...	...	"	2d.	
22.	Sabbath Bells.	S.A.T.B.	...	...	"	2d.	66.	A little farm well tilled	...	...	"	2d.	
23.	Serenade.	S.A.T.B.	...	...	"	2d.	67.	There was a simple maiden	...	...	G. A. Macfarren	1d.	
24.	Cold Autumn wind.	S.A.T.B.	...	...	"	2d.	68.	Fair Hebe	...	...	"	1d.	
25.	Orpheus with his lute.	S.S.S.	...	...	Bennett Gilbert	2d.	69.	Once I loved a maiden fair	...	...	"	1d.	
26.	Lullaby.	S.A.A.	...	...	"	1d.	70.	The Jovial Man of Kent	...	...	"	1d.	
27.	This is my own, my native land.	S.A.T.B.	...	...	G. A. Macfarren	1d.	71.	The Oak and the Ash	...	...	"	1d.	
28.	March of the Men of Harlech.	S.A.T.B.	...	...	Dr. Rimbault	2d.	72.	Heart of oak	...	...	"	1d.	
29.	God save the Queen.	S.A.T.B.	...	...	"	1d.	73.	Come to the sunset tree	...	...	W. A. Philpott	4d.	
30.	Rule, Britannia.	S.A.T.B.	...	...	"	1d.	74.	May.	S.A.T.B.	...	W. F. Banks	2d.	
31.	The Retreat.	T.T.B.B.	...	...	L. de Kille	2d.	75.	Pure, lovely innocence ("Il Re di Lahore")	Chorus for female voices	...	J. Massenet	4d.	
32.	Lo! morn is breaking.	S.S.S.	...	...	Cherubini	2d.	76.	A Love Idyl.	S.A.T.B.	...	E. R. Terry	2d.	
33.	We are spirits.	S.S.S.	...	...	G. A. Macfarren	4d.	77.	Hail to the woods.	A.T.T.B.	...	J. Yarwood	2d.	
34.	Market Chorus ("Masaniello").	S.A.T.B.	...	...	Auber	4d.	78.	Near the town of Taunton	...	Dean Thomas J. Dudney	2d.		
35.	The Prayer ("Masaniello").	S.A.T.B.	...	...	"	1d.	79.	Merry boys are we at sea.	A.T.T.B.	...	J. Yarwood	2d.	
36.	The Water Sprites.	S.A.T.B.	...	...	Kücken	2d.	80.	The shepherd's farewell.	S.A.T.B.	...	Berlioz	3d.	
37.	Eve's glittering star.	S.A.T.B.	...	...	"	2d.	81.	When the sun sets o'er the mountains ("Il Demonio")	...	A. Rubinstein	3d.		
38.	When first the primrose.	S.A.T.B.	...	...	"	2d.	82.	Hymn of Nature	...	...	Beethoven	3d.	
39.	O dewdrop bright.	S.A.T.B.	...	...	"	1d.	83.	Michaelmas Day (Humorous Part-Songs, No. 1)	W. Maynard	4d.	W. Maynard	4d.	
40.	Sanctus, from the "Messe Solennelle."	S.A.T.B.	...	...	Rossini	4d.	84.	Sporting Notes (Humorous Part-Songs, No. 2)	W. Maynard	4d.	Haydn	4d.	
41.	Nine Kyries, Ancient and Modern	...	...	...	J. Gill	2d.	85.	Austrian National Hymn	...	...	Haydn	4d.	
42.	Sun of my soul.	S.A.T.B.	...	...	Brinley Richards	2d.							
43.	'Twas fancy, and the ocean's spray.	S.A.T.B.	...	...	G. A. Osborne	2d.							
44.	A Prayer for those at Sea.	S.A.T.B.	...	...	"	2d.							

LONDON:

CHAPPELL &amp; CO., 50, NEW BOND STREET, W.

CITY BRANCH—14 AND 15, POULTRY, E.C.

Printed by NOVELLO, EWER and Co., at 69 &amp; 70, Dean Street (W.), and published at 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.). Sold also by KENT and Co., Paternoster Row; and by DITSON and Co., Boston, New York, and Philadelphia.—Wednesday, February 1, 1882.